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PROVINCIAL.

BOSTON.

At the Park Hazel Kirke has succeeded in crowding the house, the auditorium being filled with most enthusiastic audiences. The play has many beauties and is very popular here. Carrie Turner won her way to the hearts of her auditors by her pleasing ways and natural manner, and her acting was very satisfactory. That glorious actor, Charles W. Couldock, received a hearty welcome. His Dunstan Kirke showed his wonderful powers as an actor of genius and talent. Mr. Couldock has many friends here who remember with pleasure his acting in The Willow Copse when, as Luke Fielding, he swayed the feelings of the entire audience. Another old favorite, Mrs. E. L. Davenport, played Mercy Kirke with feeling and finish. Ada Gilman showed to good advantage as Dolly Dutton, and Mark Price was an excellent Squire Rodney. C. B. Welles was a pleasing Lord Travers. The play was mounted with the usual liberality characteristic of the Park management. Hazel Kirke this week.

Iolanthe seems to have captured the people here, judging by the attendance at the charming Bijou. Clara Pook has much improved in the rôle of Iolanthe, and figures conspicuously as one of the principals in the performance. Iolanthe until further notice.

The appearance of Willie Edouin's co. in Dreams, at the Globe, drew together very fair audiences. Mr. Edouin sadly needs a new play, for Dreams has seen its best days. With the exception of Mr. and Mrs. Edouin and James Powers, the company is weak and not up to the mark. This week Salvini.

Despite the fact that the Octoroon has been played many times in this city, and that everybody is familiar with it, the play has succeeded in drawing remunerative audiences for three weeks, the last performance being given on Saturday afternoon. Charles Barron took a benefit in the evening to a crowded house. Mr. Barron's performance of the Corsican Brothers is familiar to his friends and the public. This week, Boucicault.

The attendance at the Windsor Theatre, last week, to witness the performance of the Vokes Family, largely exceeded the most sanguine anticipations. Enthusiasm prevailed, and at the end of each performance the audience departed delighted with the entertainment. The audiences have been very large. This week, Equine Paradox.

At the Howard Athenæum Harry Miner's Comedy Four comb. appear this week. The organization is one of the best variety companies traveling, including Murphy, Shannon, Murphy and Mack, Billy Carter, Valjean, Jeppe and Fannie Delano, Charles Diamond, Belle Clifton, Jennie and Arthur Dunn.

At the Boyiston Museum another of Turner's amusing travesties is produced, entitled Rum-an-no-Rye. There is the usual good olio.

Herrmann has proved a great success at Horticultural Hall. His performances are attended with crowds of delighted people. Herrmann stands at the head of his profession, and his capital entertainments are very enjoyable.

Items: Salvini and Clara Morris will appear at the Academy of Music, New York, Feb. 19, in The Outlaw.—The Ideals come to the Globe Theatre for three weeks in March.—Margaret Mather shortly comes to the Park.—Carl Pierce, the child wonder, is making a great sensation by his superior skill on the violin.—Mr. and Mrs. George W. Stoddart are in Rome passing the Winter. Mr. Stoddart will return to the stage next season, but Mrs. Stoddart has retired permanently.—Mrs. Langtry returns to Boston in March next.—Salvini has been tendered a reception at the Vendome on Thursday next by many prominent ladies and gentlemen of this city, including Mrs. Julia Ward Howe, James T. Field, Nathan Appleton, and others. Salvini appears as King Lear for the first time on Friday, 19th.—The Corsican Brothers, with Charles R. Thorne in the leading rôles, will be produced at the Globe in March.—Blanche Corelli has returned to the city after a successful season in Portland.—Rose Osborne appears in Courage at the Park, 2nd.—William H. Morton, an old favorite in Boston, is the manager of Herrmann.—Janauschek comes to the Park in March, and will produce the Hebrew Mother and Simpson & Co., for the first time.—Fred Pillot still remains seriously ill.—Marie Bates, an old Boston favorite, has been in this city for a few days.—Anna Guenther, a Boston girl, has become very popular, and is a valuable acquisition to Willie Edouin's co.—M. B. Curtis says that next season he will not act the week before nor the week after Christmas.—Topsy Venn is at present in the city.—Charles Harkinson has a new play, which is said to be a most excellent one.—Mrs. Augusta Foster, of John McCullough's co., the lady who was insulted by a clergyman a few days since in New Haven, was many years ago a member of the Boston Museum co., and was then Miss M. A. Hart, a very beautiful young lady and an interesting actress.—Miriam O'Leary is playing Nora in The Shaughraun. This fixes the position of Miss O'Leary as soubrette at the Museum. Jack Mason is the Molyneux.—Katie Gilbert, Mark Pendleton and W. J. Ferguson appear in Courage at the Park. Signor Constantine, who was for many years at the old Theatre Comique, is to drill the ballet.

CLEVELAND.

Euclid Avenue: Salsbury's Troubadours, in Greenroom Fun, entire week, to full houses. Barrett this week, Modjeska following.

White Slave drew good houses all week at Academy. What is it—sister to Uncle Tom? Has nearly the same characters. Fragmentary and improbable. Bartley wrote part of it while here last year, perhaps accounting for its chaotic state; jotting down scenes and business in various towns visited. Manchester and Jennings this week; Leavitt-Pastor comb. and Mrs. Joshua Whitcomb week following.

Items: Manager Hanna appeared at Christmas matinee on crutches, distributing presents—commonly called tin horns, whistles, rattles, vases, and toys generally—to children from five to fifty years old. At beginning of second act a serenade to Nat Salsbury was planned. Manager Hanna, with a dozen followers, filled one private box, armed with whistles and horns, while Fred Maeder, Joseph Levy and others occupied a similar position opposite. Unsuspecting Nat, sauntering on from R. C., was forced to strike an attitude of astonishment for several minutes while every one blew, shouted and laughed. He then climaxed by "wondering what was the matter with Hanna!"—The rival co. attended the White Slave Wednesday matinee, and some funny White Slave business was instituted at the Opera House latter part of week.—The bald head of jolly Joseph Levy was seen bobbing over the orchestra rail all week. He left for Cincinnati to arrange for Barrett's new play, Francesca.—Abe Erlanger's Christmas was made merry by the receipt of a handsome scarf-pin, a shield crossed by a sword, with diamond setting—Manager Hanna's appreciation of Abe's cash-handling proficiency.—Mlle. Rhea's co. presented her with a $50 album, appropriately engraved, on Christmas eve. She also received a large box of exquisite roses, with a card from Mrs. W. G. Gordon attached.—Emily Spader, soprano of the Camilla Urso co., was able to remove 20th to Norwalk, where she remains awhile with friends.—Mlle. Litta and co. stopped here 28th, on her tour of Ohio towns. Denies the false report as to losing her voice. Never better. Nat Salsbury was the guest of U. S. Marshal Goodspeed at the Windsor Club, 28th.—The Windsor Club entertained Barrett this week.—J. F. Bartlett, ahead of the Williams, Manchester and Jennings co., displays an abundance of fine printing.—Alfred Joel is here doing the proper for Modjeska, who is assured a great week 8th.—Frederick P. Barton, an old stage manager and member of the Opera House stock 1877-78, is here preparing some fine scenes for Barrett's new plays. A double quartette of Madrigal boys from the West side is being rehearsed by Stella Hauch.—Still they come! Dudley B. Wick, the banker, is thinking of rebuilding his bank block on the square and including a first-class theatre. It's greatly needed, and the first in the field will make money.—Mr. Flowery, the veteran ticket-taker, was waylaid by a couple of youthful roughs and robbed of $11 27th.—The [illegible] at the Academy actually has a new piece. One [illegible] once in revival by playing double time.—[illegible], who has been in destitute circumstances, is [illegible] with the Jesse James comb.—M. E. Gaul went [illegible] Sunday evening to see Mrs. Langtry.—[illegible] at Fremont 4th; Spanish Students [illegible], Elyria 6th; Hazel Kirke at Painesville [illegible]. Lily passed through en route to Chicago at 12:03 Sunday night.—Miss Mabel Earl, of one of the New York theatres, is spending the holidays at her home here.—The Christmas Mirror was received here with great favor and pronounced handsome and interesting.

SAN FRANCISCO.

Dec. 25.

On the 23d Siberia received its last representation at the California Theatre, having a good run of business throughout the four weeks. This afternoon the Naiad Queen will take its place, introducing [illegible] Ariel, the flying dancer, will be the [illegible] attraction. The clever Girard Brothers also put in an appearance, producing their new quadrille [illegible]. The Amazon March will be one of the [illegible] of The Naiad Queen, and is under the supervision of Mons. Grossi. Louise Sylvester personates the character of the Naiad Queen, whilst the [illegible] characters fall into good hands. In my next letter I shall devote more space to the above productions.

At the Grand Opera House, the Christmas attraction, Youth, was produced 20th. Youth is magnificently mounted, and Managers Andrews and Stockwell deserve not a little credit, for seemingly neither expense nor pains were spared to make the production a grand success. The new people at the house have already found favor with the 'Frisco public. Mme. Majeroni and Henry Aveling are conscientious artists.

At the Minstrels, Muldoon's Picnic will be the afterpiece. Professor Harry Tyler's Mastodon Dog Circus, consisting of eight dogs, is on the bill this week.

Leavitt's new venture, the Bush Street Theatre, opened 23d to an immense rush of business. The co. is above the average of variety combs., and the prospects are for a good season, although I am afraid that four weeks is a long period for a profitable season, as there are at present so many other strong attractions in the field. The house has been decorated with taste and elegance.

At the Baldwin Theatre Grover's My Son-in-Law was the opening attraction 23d, for a season of four weeks, with the author and his co. in the cast. It not being a spectacular or holiday piece, the business was not over rushing, but the bright and enjoyable qualities of the comedy and the good acting of the co. will win for it, I opine, a better share of public patronage during the week.

Billy Emerson, the minstrel manager, who recently escaped from the entanglements of matrimony, is said to be [illegible] the same experience of the same sort. Georgia Cayvan does not go East after all, but will remain to take part in Clio and Michel Strogoff. Messrs. Andrews and Stockwell propose to form a stock company hereafter, the nucleus of which will be selected from those engaged in Youth. Gustavus Levick and Walter Lennox go East this week. Rose Coghlan and Osmond Tearle, with Wallack's co., come to California next May.

From the *Figaro* I glean the following: "M. B. Leavitt, the energetic lessee of the Bush Street Theatre, received a telegram from Denver to-day announcing that Henry E. Abbey had accepted the terms on which Leavitt's Gigantean Minstrels would give up a night at Tabor's Grand Opera House. Mr. Abbey was glad to secure the same by paying $1,500." It is reported that Manager Locke intends paying 'Frisco a visit as manager for a season of Theodore Thomas' concerts. I fear his reception will be anything but cordial. As Christmas comes but once a year, and this year it comes on my letter day, I crave the indulgence of the readers of The Mirror. Visions of turkey, plum pudding, etc., are constantly before me, and should my letter be a lengthy one, I fear it would be all vision and no reality. Wishing The Mirror and its readers a Happy New Year, I remain, Your Correspondent.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Maggie Mitchell and her well-worn repertoire proved an attraction sufficiently potent to crowd the theatre nightly. Fanchon, Pearl of Savoy, Lorle, and Jane Eyre constituted the week's programme. The little artiste will protract her stay another week, presenting her latest efforts, Trix and Little Savage. Lawrence Barrett is underlined for week of 8th, followed 15th by Modjeska; Lotta, 22d.

Robinson's Opera House (R. E. J. Miles, manager): The Boston Ideal Opera co. continued a successful engagement Dec. 30. The week's engagement was marked by the presentation of The Musketeers and Marriage of Figaro, both enacted in creditable style. Mathilde Phillipps, who replaced her sister Adelaide in the troupe, possesses a wonderful mezzo-soprano voice, and in the rôle of Fatinitza was warmly received. During the present week the Wyndham Comedy co. will appear in Brighton, followed by Fourteen Days. Sol Smith Russell is billed for 8th.

Heuck's Opera House (R. E. J. Miles, manager): The metropolitan success, Squatter Sovereignty, mounted in first-class style, and presented by Mart Hanley's really strong co., captured the [illegible] amusement frequenters and filled the house nightly. The Jesse James comb. caters to the admirers of the border drama present week, and if interest perceptible in lithographic display counts for aught, the average small boy will be largely represented in the week's attendance. Salsbury's Troubadours follow 8th.

Coliseum Opera House (James E. Fennessy, manager): "Standing room only" was the sign displayed on several evenings of last week, attesting the popularity of the Star Specialty co., headed by the inevitable Pat Rooney. Manager Fennessy announces for this week Harry Richmond's Specialty co. followed 8th by the Davene Specialty troupe.

Vine Street Opera House (Charles S. Smith, manager): The Gold Mine during past week presented one of its very strongest programmes, and despite the strength of counter attractions, was well attended. The act of Sylvester, Searles and Quigley was unusually attractive, and resulted in retention of the trio present week. Manager Smith has recovered from his severe illness, and is once more found at his accustomed post.

Items: The formal opening of Hermes' Garden Theatre, in Covington, Ky., is announced for 1st. The house will be under the business management of John F. Stowe, and promises its frequenters a select variety programme.—Frank Bowers, at one time business manager of Aldrich and Parsloe's My Partner comb., is now doing the press work for the Jesse James comb., which fills out this week at Heuck's.—The consolidation of the *Commercial* and *Gazette*, which occurs 1st, will result in the displacement of the majority of the former's attaches; and in all probability Phister, of the *Gazette*, who sustains an excellent reputation as a dramatic critic, will assume charge of the amusement department of the amalgamated journal.—The Messiah, at Music Hall, 27th, with Myron Whitney, of the Ideal Opera co., as a prominent participant, attracted a splendid audience.—The sale of season seats for the Opera Festival begins 3d.—Professor Carpenter's Cincinnati engagement terminates 1st; the gentleman's stay here has been profitable and his entertainment an unqualified success.—Our Sunday (30th) amusements comprised Camilla Urso at the Grand, the Big Four at Heuck's, and Pat Rooney's Specialty co. at Coliseum.—W. H. Strickland, of the business staff of Collier's Lights o' London comb., arrived 29th, en route to Richmond, Ind.—Robert Miles disported his manly proportions at the Grand 27th, and entertained Maggie Mitchell's husband, Paddock, during the week.—James W. Morrissey, whose tongue has evidently found the secret of perpetual motion, put in an appearance 28th, heralding the praises of the Wyndham Comedy co.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Charles E. Ford's Comic Opera co. began the second and last week of their engagement at this house Dec. 24 with The Pirates of Penzance, Les Manteaux Noirs, Manola, and our old friend Pinafore, as the announced programme for the respective performances. The Christmas matinee (Pinafore) drew a crowded house. With this exception business has been undeservedly light. The performance of Manola deserves special praise. Roland Reed comes for one week 31st, with Cheek. Reed is an old favorite here, and if his play and co. are good, will do a paying business.

St. Charles Theatre (David Bidwell, manager): Marie Geistinger, well supported, appeared for the first time in this city Dec. 24. For this engagement prices of reserved seats were slightly advanced. Manager Bidwell had used every effort to make this engagement a pronounced success and the star's great ability had been well heralded. There was, of course, much curiosity on the part of our lovers of opera, especially among the Germans to hear and see this lady. It is a pleasure to record the fact that popular expectation was satisfied. The co. is a strong one, well balanced and fitted to the different operas composing the large repertoire. Mlle. Geistinger is not only an artistic vocalist but a capital actress. While always keeping within the legitimate and strict limits of her art, she manages to invest her characterizations with a peculiar charm that most of her rivals fail to produce. Miss Serbold, the second prima donna, has won golden opinions here, and is scarcely less admired and applauded than the star. The only objection to Mr. Schuetz (the tenor) is that he seems to sing almost entirely from his throat; his chest notes being rare and not strong. He is, however, a good singer and a clever actor. Business has been very good, but hardly commensurate with the deserts of the troupe. The chorus is good and well managed. This co. will remain for one or two weeks longer. Mme. Christine Nilsson will appear for the first time in this city 9th. These grand concerts are announced for 9th, 11th and matinee 13th. The lady will be managed by Abbey and supported by a strong concert co.

Grand Opera House (Brooks and Norton, managers): In order to fill a hiatus in the list of attractions at this house, Manager N. D. Roberts was arranged with to bring down a pantomime and specialty co. for the holiday season. Within a few days he managed to get a Humpty Dumpty party together and have them here in time to open Dec. 24. Of course, being made up comparatively in great haste, the co. is not as strong in many respects as we have seen here. Under the circumstances, however, the undertaking is worthy of applause. Frank Bush, in his imitations and specialties, is very clever. Zazel, in her flying leap, is well-known here, and properly appreciated. Business good. The next attraction at this theatre will be Joseph Jefferson and his comedy co. This attraction is doubtless destined to do a large and paying business.

French Opera House (A. J. Defossez, manager): The fine company at this house is still playing to varying business. Mlle. Fouguet, the new importation, has not as yet firmly established herself as a favorite, though she is frequently admired and applauded. Dec. 28, Rigoletto was announced, but Mlle. Fouguet being indisposed, La Favorite was substituted and splendidly sung to a rather small audience. No new operas have been produced since my last letter. Mme. Alice Reine, the leading prima donna of Opera Bouffe of this co., is deserving of unstinted praise. She is possibly the best artiste in her line we have had in this city. A graceful and ingenue actress, possessed of a good personal appearance and a full share of necessary *chic* added to a very clever and pleasant voice, she wins new laurels and receives renewed applause at her every performance. Puget, the light tenor, is almost recovered from his severe attack of illness, and is doing some capital work in opera bouffe. There will be given a grand extra performance at this theatre 21st, during which there will be a distribution of valuable prizes to fortunate ticket-holders.

Items: Between the acts at the Academy of Music on the evening of Dec. 27, Manager Charles E. Ford was called before the curtain and presented by a representative member of the Independent Order of Moors (one of our Carnival mystic societies) with a handsomely framed certificate of honorary membership. This was done in recognition of the gentleman's attention to New Orleans visitors during the Oriole celebration in Baltimore. Both the presentation speech and the reply were happy and creditable, and were received with applause.—The proper net into which Zazel should fall after her flying leap not having arrived in time, her performance was necessarily postponed for a couple of performances.—Miss Seebold, of the Vienna Opera co., was quite sick during the first performances of the company, but was brought about all right by Dr. Dreifus, who happened to be fortunately near at hand.—The Automatic City, a very clever piece of mechanical handiwork, is doing a very good business at small prices.

PHILADELPHIA.

Christmas week was a bright one for theatrical managers. Everybody put in an appearance at the theatres, and crowded houses ruled. Many of the places of amusement had packed audiences nightly. This week there is no radical change.

For the New Year's matinee, John McCullough offers Lady of Lyons; evening, Jack Cade. This star will remain the attraction throughout the week. The Catherine Lewis English Opera co. will commence an engagement 8th.

At Haverly's, The Romany Rye will be continued until the 15th, when Hazel Kirke will be given by the original Madison Square co.

The Rankins do The Danites at the Arch throughout the week. Jeannie Winston's Comic Opera co., in Fatinitza, 8th.

Messrs. Robson and Crane offer this week The Comedy of Errors, at the Walnut, appearing as the Two Dromios. Around the World in Eighty Days comes next week.

At the Academy of Music, Her Majesty's Opera co. opens in La Traviata 4th. A season of eight nights and two matinees is announced. Mme. Scalchi will, in Aida, on Friday evening, make her first appearance in this city.

Iolanthe is still the attraction at the Lyceum, and will be continued throughout this and next week. The last nights are announced. The Passing Regiment is the New Year's attraction at Wood's Museum. The cast includes H. M. Pitt, W. H. Lytell, E. Coleman, C. Vandenhoff, Laura Le Claire, Henrietta Vinton, Hattie Russell, E. Hinckley and others. At the off matinees William Davidge and Maggie Harold, supported by an efficient co., appear in the comedy-drama, Pride of the Market, and Jenny Lind. Davidge has run the matinees for the past three weeks and pulled a big business. He is popular in this city, and the hope that the report that he is going into management against is true is general. Ever since Col. Wood disbanded his stock co. business has improved steadily.

At the Bijou, My Son is the attraction. Lillie Hinton is announced for a benefit on Friday evening, and An Unequal Match will afford the clever young actress opportunity to show what she can do with the rôle of Hester Grazebrook. Colville's Taken from Life comb. appeared at the National on Monday. Manager Kelly displays great enterprise in securing so great an attraction. No change of bill at the Arch Street Opera House or Cameross' Minstrels.

Items: The Elks herald a benefit at the Academy of Music, Jan. 18 is the date named.—It is reported that Courtwright and Harkins will give up the Arch Street Opera House on the 20th of the current month, and it is whispered that Manager George Wood, of the Bijou, is to be the next lessee. The idea is to make the Opera House a second Madison Square Theatre.—There is to be a revival of the old comedies at the Arch Street Theatre in a short time. Ada Dyas is one of the principals of the co., and Barton Hill will be the leading man.—The Musical Festival to be given at the Academy of Music in May will consist of four evening and three afternoon performances. They will be under the direction of C. M. Schmitz and W. W. Gilchrist.

BROOKLYN.

A new drama, entitled The Indians, was presented at the Grand Opera House on Monday afternoon, with Joseph Wheelock as the star. The play is entirely devoid of blood, red-fire and scalp-raising; but is nevertheless very romantic and picturesque. Mr. Wheelock plays a dual character—an officer of the United States Army and an Indian chief (brothers). His fine, manly presence and rare elocutionary powers combine to give a very fine presentation, and the large audiences which have assembled to greet him are sufficient proof of the popularity of this excellent melodramatic actor in whom is combined the best points in the old and new school of acting. The supporting co. is a good one, and afford efficient support. Jennie Weathersby is especially good. The Indians is nicely mounted, new scenery having been painted for its production.

Rose Eytinge opened at the Park on Monday afternoon as Nancy Sykes, in Oliver Twist, to a very large audience, which has been duplicated at every subsequent performance. As the despised and neglected woman of the street, Miss Eytinge appeared to great advantage, her well known emotional powers being exerted to their utmost. She was well supported by a very efficient co. On Tuesday night the Princess of Paris was presented. In this drama Miss Eytinge has achieved success in the West. In it the lady has an excellent opportunity to display her powers, and the personation is one which stamps her as a really great emotional actress. The repertoire for the rest of the week includes East Lynne, in which, as Lady Isabel, Miss Eytinge has no superior. Next week, Taken from Life.

At Haverly's, Aldrich and Parsloe, in My Partner, are the attraction. Although presented in Brooklyn during previous seasons, the play still proves attractive, and large audiences have been the rule. A special attraction is the reëntree of Lizzie McCall-Wall, who plays Mary Brandon in a thoroughly artistic manner. The lady's reappearance was greeted with much applause by a sympathetic audience. The cast of My Partner is about the same as when last seen here, only a few changes having been made. It is neatly presented, and bids fair to last many seasons yet. Next week, John McCullough begins an engagement.

At the Academy of Music, Harry and Fay are playing Irish Aristocracy during the week to audiences which alternately laugh and applaud the humor of the play.

Items: Manager McConnell states that the Langtry receipts were over $10,000, which is $1,000 more than was taken during her Philadelphia engagement.—The Snelbaker comb. is playing at Hyde and Behman's this week.—Two ornamental lamps, costing $350, have been placed in front of Haverly's.

CHICAGO.

At Haverly's Theatre a most delightful performance has been given by the Madison Square co. in Esmeralda. Large audiences have been in attendance each night, and evinced their interest and satisfaction by frequent applause. John E. Owens gave an excellent piece of combined comedy and pathos, as old man Rogers, showing he had lost none of his old-time powers. Close to him in merit Mrs. Charles Walcot deserves mention, and Miss Russell as the heroine, and E. J. Buckley as the hero, were commendable. The Langtry will occupy the boards for the next two weeks, commencing her engagement as Juliana in The Honeymoon.

At McVicker's, bright Annie Pixley, whose sparkle and dash would carry many a worse play, has appeared before excellent audiences in Zara. While the play was made to suit the star, the co. is a very good one. This week M'liss, to be followed on the 8th by The Professor.

Sol Smith Russell, the comedian and change artist *par excellence*, must be quite sure that he has a host of admirers in Chicago, for the Grand Opera House did a land office business during his engagement, and Russell, as Tom Dilloway and his numerous disguises, kept everybody laughing, long and loud. This week, Rogers' Sweetheart, Minnie Palmer, will dance and sing her way into the good graces of lots of people, aided by Robert E. Graham, who copies J. K. Emmet in songs and dialect, but improves on that gentleman. Week of 8th, Maude Granger in Planter's Wife.

Joseph Murphy produced his new play, The Donagh, at Hooley's to a full house, and it seemed to give general satisfaction. Imperfect rehearsals made the piece drag somewhat on the first night; but later in the week it ran smoothly and gave a better opportunity to judge of its merits. It is an Irish drama of the most pronounced type. It deals with assassination, a rascally land agent, false accusation, a jolly Irish lad (Murphy) who upsets all the plots and straightens out all the kinks, being rewarded therefor by getting the girl of his heart. It is the same old story, only in a new dress, and, it must be confessed, a pretty one this time. An excellent feature of the play is a panoramic view of the Lakes of Killarney, which is gradually unfolded as Lanty Killaly, Kate McBride and Rose Coonan are sitting in a boat in the foreground, giving them the effect of moving forward, Lanty (Murphy) meanwhile describing the scene and singing songs. Murphy gave a successful impersonation of the brave Irish lad, and Adele Waters looked bewitching and acted charmingly as Rose Coonan, the Colleen of Killarney. The co. has some capable people, notably C. H. Thompson, who played Dorsey McMurragh, and John Murphy as Mike Coonan. Some fine scenery was presented, and the play received a successful start. This week Nat Goodwin and Ed Thorne commence a two weeks' engagement in The Black Flag, for which Manager Hooley is going to provide some new and handsome scenery.

The Academy of Music has been packed all the week, and William J. Scanlan, in his drama, Friend and Foe, has been the cause of it. He is the best drawing card of the season at this house, and it is not too much to say he deserves it. The current week, Milton Nobles, in The Phoenix.

The Olympic has done a fine business with Pastor and Leavitt's Variety co. Current week, Rentz-Santley co.

Items: Marcus Mayer returned from California to assist the Langtry boom, and the advance sale of seats has been very gratifying to his feelings. Over $5,000 worth were taken in about five hours, and a steady demand keeps up. Apropos of Langtry, a certain conceited coxcomb of this city has made a bet he will take the lady out driving inside of a week. The press have given the snap away, and the party will probably "get left."—Robert Arthur, business manager for Minnie Palmer, is in town.—J. H. Russell, manager of the Goodwin-Thorne co., is also here.—Ernest Stanley, manager of Stanley's Triple Alliance, left suddenly for parts unknown, owing something like $2,500 for salaries. It is said by his friends that he will settle in full at some future time, and that he parted from his people on friendly terms.—Manager Hamlin returned to this city on the 27th, bringing home with him Mrs. Hamlin, who has been absent two years in New York under the care of physicians; but who is now convalescent.—George C. Miln will close his season about March 1 and take a run over to Europe for the purpose of studying some of the European actors. Next season he will be his own manager.

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): Last week's business was the largest of the season and one of the largest ever done at this house, the receipts being over $9,000. After eight o'clock it was impossible to get into the building at all. The public never tire of Joe Emmet, and the simple announcement of his name is sufficient to crowd the house; there was no other attraction, for the play and the co. were both bad. Fritz himself was suffering from a severe cold and could not sing his songs. Kiralfys' Around the World co., with its attendant scenic display, ballet and elephant, opened to a large house on Monday. The dancing was particularly fine. Next week, Robson and Crane.

Ford's Opera House (John T. Ford, proprietor): George H. Adams closed a very successful engagement on Saturday night. The performance of Humpty Dumpty was bright and clever and the specialties were all good, notably the acrobatic feats of the Leslies and Ramirez Spanish Troubadours. As a dialect comedian Gus Williams is unquestionably One of the Finest, and his new play was greeted by a large audience with every demonstration of approval. The part of John Mishler affords him ample opportunities for the display of his versatile talents. Next week, Mary Anderson in a round of her favorite characters.

Academy of Music (Samuel W. Fort, manager): The engagement of Aldrich and Parsloe's co. was eminently satisfactory to both management and public. The houses were uniformly large and the performance almost faultless. My Partner is one of Bartley Campbell's strongest plays, and this company have played it so long together that every character is made to stand out boldly. Louis Aldrich makes a manly hero, and Parsloe's Chinaman is one of the cleverest character impersonations we have ever seen. A word of praise is due to Lizzie McCall, who took Dora Goldthwaite's place. She is a pleasing little actress and played the part of Mary Brandon with judgment and taste. On Monday night Mapleson's co. opened in William Tell to fair house. Tuesday L'Africaine will be given, and on Wednesday Les Huguenots. The advance sale is not so large as it might be. Next week, the Boston Ideals.

Monumental Theatre (James L. Kernan, manager): The highly sensational drama, Jesse James, was sufficiently attractive to draw large audiences. The co. was better than most of those employed in sensational dramas and the stage setting was excellent. This week W. O. Dale Stevens' Australian Circus is the attraction. It is the first time for many years that a circus has been given in a theatre in this city, and business is likely to be big, as well for the novelty as the intrinsic merit of the show. Next week, Sam Devere's Specialty co.

Front Street Theatre (Daniel A. Kelly, manager): The programme for this week includes Valentine Love and Rose Lisle in their sensational drama, Reddy's Luck, and an olio in which are Levantine and Earle, acrobats; Mabel Vaughn, vocalist; Hogan Brothers in song and dances; Humes and Lindsay in sketches, and Billy Kennedy, comedian.

Items: Gil and Sheffer had fair houses at Masonic Temple last week, and will continue Uncle Tom's Cabin a week longer.—Charles Parsloe one day last week paid a visit to his old home on Exeter street and wanted to buy it. He says he will have it yet.—L. E. Weed, L. F. Shea and Frank Chapman, representing respectively, Baker and Farron, Robson and Crane and Mary Anderson were all in town last week.—The production of the Messiah was a success financially and artistically.—The donkey used by Joe Emmet in his plays on Christmas day had a Christmas gift in the form of a fine young one.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): The World was revived here during the past week and did a splendid business. The cast is good and the raft scene an improvement over that of last season. James Hardie as Sir Clement was excellent. The Madison Square Theatre co. in Esmeralda 1st.

Pope's Theatre (Charles R. Pope, manager): Oliver Doud Byron drew his usual top-heavy audiences—average business being good. He presented Ben McCullough all the week. W. H. Gillette in The Professor 1st.

Olympic Theatre (Charles A. Spalding, manager): Joe Jefferson's engagement has been a grand success and the magnificent representations of The Poor Gentleman and The Rivals, as well as of the Jeffersonian specialty of Rip, drew packed houses, and notably fine ones, in point of fashion and culture. The support was superb. James A. Herne's Hearts of Oak Dec. 31.

People's Theatre (William H. Smith, manager): Minnie Palmer and Robert E. Graham have drawn a large business during the past week, in My Sweetheart, Graham supplying many new features and Miss Palmer providing a violent imitation of Lotta. Hanley's Squatter Sovereignty Dec. 31.

Items: Mme. Christine Nilsson will give a grand concert at the Olympic 6th. The house was almost entirely sold the first morning of the opening of the box-sheet.—The St. Louis Choral Union sang The Messiah at Mercantile Library Hall, Dec. 28, before a magnificent audience. This is the second of the series, Elijah having been presented about two months ago.—Marcus Mayer has been in town attending to the interests of the coming Nilsson concert.—Minnie Maddern has evidently had a most successful season, having recently purchased some very fine diamonds.—A. R. Webb's new paper, *The Critic*, has taken a good hold, and is well worthy a generous support from the profession and from the public.—The new Dime Museum on Fourth street is drawing big crowds during the holiday season. The current attraction is a contest of beauties.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. P. McDonald, manager): Baker and Farron come 14th.

Montgomery Theatre (J. Tannenbaum, manager): John Thompson, in Around the World, Dec. 25, to small but appreciative audience. Frank Mayo, in Davy Crockett, 28th, to good business. Roland Reed, in Cheek, 29th, to fair business. Joseph Jefferson, 6th; Kellogg-Brignoli Concert co., 8th; Nick Roberts Specialty co., 9th; Charlotte Thompson, 11th; Katie Putnam, 11th and 12th.

Item: Charlotte Thompson plays New Jane Eyre, under the auspices of Montgomery Fire Department, for their benefit.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Christmas matinee and eight performances of Davy Crockett and Streets of New York were well patronized by Frank Mayo's admirers; 26th, a light house.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Christine Nilsson opened Dec. 23 to the largest audience ever seen in Denver, Manager Bush being forced to sell seats on the stage to accommodate the public, and even then hundreds had to be turned away. She cancelled her engagements at Topeka, Kas., and gave another concert here on Dec. 26. Leavitt's Minstrels (who had the house for that week) kindly giving them a night. The concert on Thursday night was also crowded. The audience on Thursday night seemed to be wild with enthusiasm, repeatedly encoring the diva after each song. Signor Del Puente sang the Toreador's song from Carmen magnificently. Nilsson's share in the programme was confined to operatic excerpts. Miss Hope Glenn acquitted herself creditably. Both ladies received a number of elegant floral offerings.

Leavitt's Gigantean Minstrels opened 25th to one of the best houses of the season. The standing-room flag was hung out before eight o'clock on Christmas night. The performance was first-class in every respect.

Palace Theatre (Ed Chase, proprietor): Hogan's duets [illegible] Christmas week was immense, the house being crowded every evening.

Items: Nilsson had a grand reception given her on her arrival from the Pacific Coast. She was met at the depot by several Swedish societies, headed by a band, and escorted to the Windsor Hotel. The streets along the route were literally packed. On arriving at the hotel the people insisted on her appearing, which she did, and made a few remarks thanking them for the kindness.—E. M. Gotthold, the general agent of Leavitt's Minstrels, received a beautiful Elk pin from Ben Leavitt on Christmas, in recognition of his excellent services.—Nilsson gave three hundred dollars to the Lutheran Church here. She also gave a Christmas tea-party on Monday night, a number of professional people being present. The hostess received a number of presents, numerous packages arriving from the East. The most novel gift was from San Francisco. It was fifty one-dollar gold pieces in a neat velvet case. Mr. Abbey gave her a case of California gold slugs. The diva gave Mr. Abbey an elegant topaz scarf-pin studded with diamonds. The other members of the company received elegant presents.

LEADVILLE.

Tabor Opera House (J. H. Crogg, manager): Katherine Rogers cancelled her engagement of Dec. 25, 26, 27, for some unknown cause.

Globe Theatre (M. Goldsmith, manager): The reappearance of Bobby Gaylor and the strong dramatic attractions have greatly increased the business. Black-Eyed Susan and an olio hold the boards for week of Dec. 25; new faces, Morton and Cassady in German specialties and Mabel Pearl.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Minnie Maddern Dec. 25, to a crowded house. The audience was very enthusiastic, and the little lady left a most favorable impression. She is assured of large audiences in future. Her support was good. The event of the week was Col. Mapleson's Opera co., 26th, in Il Trovatore. It was one of the finest performances that the city has enjoyed in a long time. The audience was large and brilliant. Mme. Scalchi and Signor Mierzwinski divided the honors of the evening. Signor Galassi and Mme. Fursch-Madi were also well received. The chorus was very strong and the orchestra, under Signor Arditi, was grand. Everything as advertised was carried out to the letter. Dan McCarthy's comb. gave a good variety entertainment, to a well-filled house, 28th. Frank S. Frayne, in Mardo, 30th, to a very light house. Den Thompson, 4th, in Joshua Whitcomb; the Hanlons, in Le Voyage En Suisse, 5th and 6th.

American Theatre (W. S. Ross, manager): Business has been fairly good the past week. Departures, Cardello and Romeo, to Albany; Emma Rice, Haley and Flynn and Lillian Ramsden, to New York; Joe and Annie Burgess, to Waterbury; Alice Gleason, to Cincinnati. Week of 1st: The Novelty Four, Wills and Adams, John and Emma Whitney, Georgia Kane, James F. Hoey, Lester Howard, Crosbey and Elder, Farran and Ryan, Thomas E. Cooper, Harry Elwood.

Items: Alice Gleason left Dec. 31 for Cincinnati to join the Davene party.—The Olympic Theatre, Waterbury, Ct., opened 1st. Joe Burgess fills the position of stage manager.—Lillie Wood, of the stock of the American Theatre, opens there for one week.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Haverly's Mastodons were the Christmas attraction at this house, the matinee was light but the evening audience packed the house, and it is said hundreds were turned away. The first part was much of it new, but the specialty people need something novel. Col. Mapleson gave us a night of Trovatore, 28th, without Patti or Scalchi, but the performance was evenly good throughout. The attendance was hardly up to expectations. Perhaps the event of the week was M. B. Curtis' first visit here as Sam'l of Posen, on the 29th. First appearance here generally find empty seats, but for once a large audience turned out to welcome a stranger. Everybody was pleased, the co. being excellent throughout, and Mr. and Mrs. Curtis scoring hits at every point. He will do well to come again. Denman Thompson, set to good business and giving the satisfaction that such a play well acted always affords. Curiously enough he had no opposition, both the Grand and New Haven being closed for the day. Tompkins and Hill play their Youth co. 3d, 4th and 5th.

Grand Opera House (Clark Peck, proprietor): Harry Miner's Comedy Four came 25th to fine business, and gave a good variety performance, as is always the case here at least. Local entertainments took two other openings of the week, and the Hanlons return 3d and 4th past their inimitable absurdity.

New Haven Opera House (Palmer and Ulmer, managers): The Octoroon was well played and patronized 25th. Frank Frayne, 27th a comedy co. played Marie, 27th and 28th, to f

played to crowded house. This company is much stronger than last year.

MACON.

Ralston Hall (Turpin and Ogden, managers): John Thompson in Around the World Dec. 28 to fair house. Charlotte Thompson in Jane Eyre 9th.

Item: Charlotte Thompson plays for the benefit of the Macon Fire Department. Eight hundred tickets are in the hands of the firemen, and are selling fast.

ATLANTA.

De Give's Opera House (L. De Give, manager): Kellogg-Brignoli Concert co., notwithstanding their excellent rendition of the programme, had small houses Dec. 26th and 27th. Following came the favorite C. D. Hess Acme Opera co., giving Maritana, 28th; Chimes of Normandy, 29th; Fra Diavolo, 30th and Olivette matinee—all to large audiences. Abbie Carrington as Maritana and Lizzie St. Quinten in her first appearance as Mignonette in our city, deserve special mention for the manner in which they portrayed their characters. Jefferson, 3d, 4th; Frank Mayo, 5th, 6th; Kate Putnam, 8th, 9th; Charlotte Thompson, 10th; Baker and Farron, 11th; Chanfrau, 12th, 13th; Nilsson, 15th.

Item: At their first concert the Kellogg-Brignoli co. intended presenting the first and fourth acts of Il Trovatore; but had to defer doing so until their second night on account of detention of costumes, due to railroad accident.

ILLINOIS.

ROCKFORD.

New Opera House (I. P. Norman, manager): Miln and Burleigh in Othello, Dec. 21, gave a very good performance to fair business. Lights o' London, 22d and 23d, gave a splendid presentation of the piece to crowded houses both nights. Helen Coleman's Widow Bedott party disbanded here on the 25th with three week's salaries due. Chicago Church Choir co. gave Pirates of Penzance in splendid style. Good orchestra and co. much improved.

LA SALLE.

Turner Hall: Meteors Dec. 26; Fay Templeton Opera co. 27th.

PERU.

Turner Hall (H. Penning, manager): Helen Coleman Widow Bedott co. Dec. 20, to a very good house, despite the bad weather. Nelson's Star Alliance 5th and 6th.

SPRINGFIELD.

Chatterton's Opera House (I. H. Freeman, manager): Oliver Doud Byron and co. played Across the Continent Dec. 22 to light business. They were followed 23d by Harry Meredith in Ranch 10, who succeeded in drawing a fair-sized audience. Christmas afternoon Messrs. Chanfrau and Tayleure's co. presented the New East Lynne to a light house. Christmas night Frank Chanfrau played Kit to a good house. Mr. and Mrs. Chanfrau both appeared 26th in London Assurance. Gillette and the Madison Square Theatre co. appeared 28th, presenting the Professor to good business. Herne's Hearts of Oak co. comes 30th, and this attraction is followed 2d by the Wilbur Opera co.; 4th, by the Meteors; 6th, by the Harrisons; 8th, by the Esmeralda co.; 10th, by William Stafford; 12th, by the Merry War co., and 13th by the Rentz-Santley co.

AURORA.

Coulter Opera House (R. W. Corbett, manager): Coming: Madison Square Esmeralda co. 10th; Neil Burgess, 20th.

Items: Christmas Day, W. H. Wood, the genial landlord of the Hotel Evans, called at the office and intimated that the presence of THE MIRROR representative was desired at his pleasant hostelry about one P. M. Repairing thither at the appointed time, we found assembled a select party of Chicago and Aurora friends of the host and hostess. We went to eat and naught would divert us from the purpose. We have the proud satisfaction of believing that we did justice to one of the finest *menus* prepared in Aurora. Mr. and Mrs. Wood and their accomplished daughter are most agreeable entertainers. Mr. Wood has but recently assumed control of this house, and the great improvement, external and material, over the former management are so marked as to surprise even a newspaper man. This house is the home of the profession when in our city.—E. P. Simpson, advance agent of Little's World, was here this week making arrangements for the reappearance of his co. 8th.—A co. styling itself "White's Famous Dramatic comb." is playing Joshua Whitcomb in the small towns of the neighborhood. We do not know whether this is or is not authorized by Manager Hill.

FREEPORT.

Wilcoxon's Opera House: Dec. 26, Fay Templeton presented Olivette to a very large and highly pleased audience. This was her second appearance this season. Germania Hall: The Herbert Constellation opened for week Dec. 25. Business fair.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, managers): Briggs' Minstrels came 6th; Hearts of Oaks, 9th.

Opera House (Tillotson and Fell, manager): Ranch 10, Dec. 20, to a fair audience. Squatter Sovereignty comes 8th.

Item: The Professor, Dec. 30, was the first attraction for the past fortnight.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Dec. 26, Harry Meredith, in Ranch 10, played to good house. It was conceded by all to be the best attraction here this season. 28th, Fay Templeton, in The Mascotte, was heartily applauded by a large audience.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Madison Square co., in The Professor, Dec. 23, giving a smooth and most satisfactory performance, much to the satisfaction of a large and cultured audience. Herne's Hearts of Oak, 29th, to large and enthusiastic house. The performance good throughout.

Items: Dr. Marks has secured the services of D. M. Belt as doorkeeper.—The Christmas number of THE MIRROR received many compliments for its completeness of dress and attractive and interesting literary matters

ROCK ISLAND.

Harper's Theatre (Ben. Harper, manager): The Alice Oates comb. favored a large audience Dec. 22, with La Mascotte. Milton Nobles followed 26th, to a large audience, in The Phœnix.

INDIANA.

INDIANAPOLIS.

English's Opera House (Will E. English, proprietor): Haverly's Merry War Opera co. played the one opera here all week, and, for a wonder, had good houses every night. Better cos., with a change of programme each night, have fared worse. While the co. was not an especially strong one, each member did conscientious work, and the result was a smooth and pleasing performance. By the way, all the attractions at this house draw well this season, and there is a great improvement over the business of last Winter. The Harrisons open on New Year's day with their new play, Our Infant. At Wednesday matinee Viva will be substituted. Agnes Herndon will follow, in Only a Farmer's Daughter.

Grand Opera House (J. B. and G. A. Dickson, proprietors): The Madison Square Professor co. drew good houses for three nights and Wednesday and Christmas matinees. Will Gillette, as the Professor, received an ovation. Souvenirs every night. Goodwin and Thorne's Black Flag waved triumphantly over the Grand the last half of the week, and drew full houses. Nat Goodwin is a good actor and deserved a good play, and he now has it. Next week Josephine Gallmeyer will play a three nights' engagement. She is supported by the New York Thalia Theatre co. Madame Janauschek will follow, opening with Marie Antoinette. She will also play Bleak House, Mother and Son, and Mary Stuart.

Park Theatre (J. B. and G. A. Dickson, proprietors): Charles A. Gardner, supported by Patti Rosa, had good houses the first three nights of last week. The Big Four comb. filled out the week with a variety entertainment of unusual excellence. Business first-rate.

7oo Theatre (Gilmour and Whalen, proprietors): The coming week's attractions are the same as last week. Crowded houses at every performance last week.

Items: The holiday business at all the theatres was quite satisfactory.—John Dickson has gone to join the Charles Wyndham co., which he will pilot through the country the remainder of the season.—Edward Taylor, business manager for Janauschek, is in the city.—There is a project on foot to have a May musical festival here, under the direction of Theodore Thomas.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): The Wilbur Opera co. played to the best business ever known in this city, Christmas, taking in between $1,000 and $1,100. They make a return visit soon. Frank Mordaunt in Old Shipmates drew very fair last night. He has an excellent co., and should be better patronized.

TERRE HAUTE.

Opera House (H. M. Smith, manager): John Dillon in State's Attorney Dec. 25 and matinee to fair business. Charles A. Gardner's Karl co. 30th, before a large and appreciative audience. Coming: Old Shipmates, 1st; Janauschek, 2d; Haverly's Merry War, 5th; Sol Smith Russell, 6th.

Item: The Atlantic Theatre has been doing a large business the past week.

VINCENNES.

Green's Opera House (William Green, manager): Fay Templeton Opera co. in Olivette, Dec. 29, to big house. Frank Mordaunt's Old Shipmates, 2d, to moderate business.

Item: Manager Green has recently greatly improved his Opera House by supplying it with a steam-heating apparatus at considerable cost.

WABASH.

Harter's Opera House (Harter Bros., managers): The Girl That I Love co. came Dec. 22 to a light but well-pleased house. They made quite a hit here, so that should they return, as is probable, vacant seats will be fewer. Holman's Opera co. presented Mascotte and Chimes of Normandy, Dec. 27 and 28, to fine audiences of our best people. J. H. O'Conor, as Lorenzo, was especially good. Spanish Students 19th.

LAPORTE.

Hall's Opera House (H. H. Leonard, manager): Miln and Burleigh, the tragedians, came Dec. 29; Miln played Richelieu. Good business; satisfied audience.

KOKOMO.

Opera House (H. E. Henderson, manager): Holman's English Opera co. appeared Dec. 23, matinee and night, in Cinderella and Olivette, to very fair business. Charles A. Gardner will produce Karl 9th; Spanish Students come 20th.

Items: The *annual courier* of the Big Four came smilingly into town 26th, with a copy of the handsome CHRISTMAS MIRROR under his arm.

LAFAYETTE.

Opera House (F. E. D. McGinley, manager): Holman Opera co. Dec. 25. Light performance; nondescript performance of Cinderella at School and Olivette.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The William Stafford co. presented Marble Heart Dec. 22, to a fair and thoroughly pleased audience. The Whiteley Dramatic co. opened a week's engagement 25th, to a crowded house, and the three following nights had splendid business. This co. is a strong one; there is not a stick in it. Ida Lewis, the leading lady, is a charming and accomplished young actress, and created, by her easy and graceful acting, a very favorable impression, making many admirers from her very first appearance. Alice Oates co. beeked 6th; Joseph Murphy, 8th; C. B. Bishop, 10th; Ada Gray, 11th; Anthony and Ellis, 12th; Leavitt's Minstrels, 18th.

Items: Desperate Straits, a new American comedy-drama in four acts, was presented for the third time on any stage Dec. 28, by the Whiteley co., and at once caught on. The play was written expressly for this co. by Herbert H. Winslow, an Iowa author, whose home is at Keokuk.—Bertha Welby, who appeared here about one year ago in Only a Farmer's Daughter, and who took the leading rôle and made such an excellent impression at the time, was not forgotten on the first day of the year, when she appeared in One Woman's Life.

DUBUQUE.

Opera House (Duncan and Waller, managers): Alice Oates Opera co., in La Mascotte, came Dec. 23 to only fair business. The co., with a few exceptions, is very bad. Only a Farmer's Daughter (Helen Blythe) was presented 25th, with matinee, to big business, giving great satisfaction. Sullivan's Mirror of Ireland came 26th and 27th to good business compared with the poor co. they carry. C. B. Bishop, 4th; Marion Elmore, 16th.

Item: A very amusing and pleasant incident happened H. E. Wheeler, agent of Only a Farmer's Daughter co. (Helen Blythe), at Cedar Rapids, Ia., 25th. Mr. Wheeler was requested to report at Ceder Rapids, and to bring his personal trunk with him, which is known by professionals to be a signal of discharge. After being accused of various errors, and causing the co. to even travel by stage line, Mr. Frank ended up by saying he required too much "watching," and did not attend to business. A neat little speech was delivered, and Mr. W. found himself the recipient of a handsome gold watch to fill his personal trunk with. Mr. W. in a witty response kindly thanked them all.

MARSHALLTOWN.

Woodbury Opera House (S. C. Goodwin, manager): J. Z. Little's Original World comb., Dec. 22 and 23, to good business. Sullivan's Mirror of Ireland, 8th and 9th; Leavitt's Minstrels, 22d.

DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Josephine Gallmeyer, 4th and 5th.

BURLINGTON.

New Opera House (George A. Duncan, manager): Minnie Foster's Uncle Tom co. gave their version of the inevitable Uncle Tom's Cabin, to fair houses, Christmas afternoon and evening. C. B. Bishop and co. came 29th, and gave Strictly Business to business that was, strictly speaking, good. The play is bright and taking, and was cleverly presented. Mr. Bishop is especially good in his part, and well deserving of success.

Grimes' Opera House (R. M. Washburn, manager): Exodusters were announced for 23d and 24th, but failed to show up. No early bookings.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): C. B. Bishop, in Strictly Business, Dec. 27, to good business and delighted audience. Harry Webber, 3d and 4th, in Flint and Steel and Nip and Tuck. Bertha Welby, 6th.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Helen Blythe, in Only a Farmer's Daughter, Dec. 22. Business fair. Joseph Murphy, 1st and 2d; C. B. Bishop, 5th; Collier's Lights o' London, 8th.

KANSAS.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Herne's Hearts of Oak appeared 25th, 26th and 27th, to very good business. Much admiration was expressed for the scenic effects, which were excellent. The play was well rendered, and the troupe is a fair one.

Nilsson: The event of the week was the Nilsson concert. Owing to differences between Manager Abbey and the Coates' management, the concert was held at Merchants' Exchange Hall, which was large enough for the purpose, but otherwise a wretched place for audience and troupe. However, the concert was a great success in all respects. The receipts were $5,100, which is certainly well enough. Mme. Nilsson fairly captured the public. The greatest enthusiasm was manifested, and she was compelled to respond to repeated encores, which she did with rare good humor. The troupe is a very good one throughout, and the programme was well selected and well rendered.

New Turner Hall (Carl Axtman, manager): Ein Modernes Verhängnitz, by Feoder Wohl, 30th, to good business.

Items: Paddy Ryan is to be at the Theatre Comique 1st. There is a good bill this week and big business.—The Scandinavians of this city made a grand demonstration upon Mme. Nilsson's arrival. She was met by a deputation of about 1,000, headed by a band and two hundred men bearing torches. She was addressed in Swedish by the pastor of the church here, who was a playmate of the diva in Sweden, and replied in her native tongue in a brief address.—The Theodore Thomas Festival project is progressing finely, and is now thought to be an assured fact.

LEAVENWORTH.

New Opera House (D. Atchinson, manager): W. R. Briggs' Operatic Minstrels played Dec. 21, to a moderate business only; but gave a fair performance. Ada Gray played East Lynne 27th and 28th, to good business, with good support. William Stafford, 3d; Rice's Surprise Party, 1st and 2d.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Katherine Rogers, Dec. 22 and 23, three performances. The acting of Miss Rogers and her support was good and deserving better business. Briggs' Operatic Minstrels, 25th; patronage equal to deserts. William Stafford, 26th, in Marble Heart. This is a good co., and we are sorry the patronage was so light. Support by Rosa Rand and Mr. Stedman exceptionally fine.

Items: Miss Rogers, at her performance of Romeo and Juliet, issued a complimentary to every attache of a printing office in this city. During the third act, one of their number, on behalf of his friends, in a neat speech, presented the actress with a handsome set of Dickens' works.—Mr. Abbey has given us the "go by" on the Nilsson concert, and our love for him has not greatly increased in consequence. The Denver folks guaranteed $8,000 for a second night, and so Mr. Abbey cancels with Crawford. As he had simply rented the hall and paid for it, there seems to be no redress.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Collier's Lights o' London, week of Dec. 25, opened at Christmas matinee to one of the largest houses of the season. The plot of the story is good and presents scenes in real life in a gentle and effective manner, and wins the sympathy of the audience. The scenery is so effective as to cause a perceptible chilliness to pass through the audience. The cast as a whole is a good one. The play has been received as well as any co. this season—crowded houses nightly. Next week, The World comb.

Masonic Temple (William H. Meffert, manager): Fraulein Gallmeyer, four nights, Sunday performance Dec. 24. Audience principally made up of Germans, and those who attended received a rare treat in the way of vocal music. The orchestra could be greatly improved. Herr Lube, who gained popularity here in the Thalia Theatre Merry War co., has made himself a Louisville favorite. Herr Schneidler, Frl. Berg, Herr Ravere and Frl. Pusch deserve special mention. Gallmeyer was the recipient of a fine basket of fruit Christmas night. By the request of many prominent citizens, Castles in the Air, which was rendered Christmas matinee, was repeated Wednesday night. Gallmeyer left here for Evansville, Ind.; but on her return East (the latter part of week) will stop over in this city and give one more performance 31st. Her engagement here was a successful one. Barlow-Wilson Minstrels, 4th and 5th.

Opera House (John Macauley, manager): Big Four comb.: Smith, Waldron, Cronin and Martin, three nights and Christmas matinee. Performance given by this co. is very fine, and above the average; but the patronage was only fair.

Buckingham (Whalen Bros., managers): Black Crook comb., week Dec. 25, is doing the largest business of the season. House packed nightly from dome to pit. Manager Whalen refunded cash to fifty-six ticket-holders Christmas night, who were unable to get in the house on account of the crowd. This comb. has proved itself to be the best drawing card of the season. Charles Gardiner's Karl comb. 1st, extra matinee New Year's.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Christmas day, the Emma Abbott co. gave A King for a Day, and in the evening Lucia, before large and highly pleased audiences. Both operas were finely sung, exquisitely costumed, and afforded those who witnessed the performances a rare musical treat. The Madison Square Theatre co. have always delighted our people, and the cos. hailing from this metropolitan theatre have always been warmly received and well patronized; but the party of amateurs who played The Professor, Dec. 29 and 30, were a disgrace to the reputation the Madison Square cos. have made here. The local press went for them, and not without cause; for with but few exceptions the co. was very bad. They played to good business, however.

Items: The Lyceum presents a good variety olio this week, and Manager Mortimer is to benefit 5th.—Lelia Farrel has accepted an engagement with the Henderson Opera co., and is playing Fiametta in The Mascotte.—The Christmas number of THE MIRROR was subject to many words of praise, and if wishes could make success, THE MIRROR would pass all limits and make 1883 a very happy New Year to all its friends and admirers.

WATERVILLE.

City Hall (Frank Estes, manager): Dec. 26, the Madison Square co., in the Professor, gave a good performance, to a large and fashionable audience. The old favorites, Atkinson's Jollities, are booked for the 6th, and will draw a large house.

LEWISTON.

Music Hall (Charles Horbury, manager): The Madison Square co., in Professor, came Dec. 28, giving a fine entertainment to a large house.

Item: F. W. Parker, the treasurer of Music Hall for two years, has resigned, and is succeeded by F. R. Whitney.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Marion Elmore, in Chispa, played here Christmas night to a fair house. The Wednesday Club of Baltimore presented, in a very able manner, Snowball, a play of three acts, for the benefit of the Thursday Club of this city 26th, to a crowded house.

Hose Opera House (F. A. Heard, manager): McClellan and Scott's Comedy co. opened this house Dec. 28 to a very good audience, giving in return a fair variety performance and minstrel show.

MASSACHUSETTS.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): Past week a good one at this house. Christmas, Neil Burgess, in Josiah Allen's Wife, to good houses, at both matinee and evening performance. Boston Theatre co., in Youth, 27th and 28th, to fair houses. The play was well set for this city, and the members of Post 10, G. A. R., were well received in the part of the troops. Harry Miner Four co., to a good house, 29th. A first-rate variety show was given. W. J. Florence, as Judge Slote, in Mighty Dollar, to a large and fashionble house, 30th. Florence, always a favorite, has not been here for four years, and consequently was warmly welcomed. Mrs. Florence was missed; but the support was good. Willie Edouin's Sparks, 1st; the Vokes, 2d; Callender's Minstrels, 3d; Madison Square co., in Hazel Kirke, 8th.

Item: Your correspondent had a pleasant chat with W. W. Randall, an old MIRROR writer, and who was here arranging for Hazel Kirke.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Whitmore and Clark's Minstrels gave a fair performance to good business Dec. 28. Thatcher, Primrose and West's Minstrels 6th; T. W. Keene 16th; Barry and Fay 18th; Ada Dyas 22d.

WALTHAM.

Music Hall (R. B. Foster, manager): Atkinson's Jollities Dec. 27th to small audience. Denman Thompson in Josh Whitcomb 10th; Boston English Opera co. 11th.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): The Parke Instrumental Quartette Dec. 24th to a small audience. Boston Theatre co. in Youth 25th gave two performances to $1,100. This co. will return later in the season, strengthened by William Redmund, Mrs. Barry and Louise Muldener, who are great favorites here, either in the White Slave or the Free Pardon. Emma Abbott 29th in La Somnambula and the tower scene from Trovatore, to a large and enthusiastic house. Miss Abbott and William Castle were recalled after each act.

Music Hall (Simons and Emery, lessees): For the first time since the opening of this house there was no attraction booked for Christmas, the manager preparing to close the house rather than inflict us with an inferior performance. Willie Edouin's Dreams which made such a favorable impression last season comes 3d and on the 4th A Bunch of Keyes will be presented.

CHELSEA.

Academy of Music (J. B. Field, manager): Atkinson's Jollities in the Electric Spark Dec. 28; good performance, but very light house. Frank Daniels, as usual, captured loud and long applause.

LYNN.

Music Hall (J. F. Rock, manager): Bartlett's Minstrels Dec. 25; two performances to fair houses. Owing to previous poor business, the party disbanded in this city. Messrs. Fox and Ward, who were with Bartlett's Minstrels, stopped over, and were tendered a benefit by Tennessee Minstrels 30th, Mr. Rock kindly giving them the free use of his hall for that date. Very poor house.

Odd Fellows Hall: Tennessee Minstrels Dec. 25, afternoon and evening, to fair business.

FALL RIVER.

Academy of Music (George Hackett, manager): This house has been open but two nights the past week. Frank I. Frayne, in Mardo, came Christmas matinee and evening to full houses. The Lingards, booked Dec. 27 in Pink Dominos, cancelled. M. B. Curtis came 28th in Sam'l of Posen to large and delighted audience. The company is excellent. Josie Wilmere, Albina De Mar, Harry Eytinge, and Davenport Bebus, were very good. Ada Dyas 5th; Hermann 8th.

Opera House (Charles H. Baxter, manager): If there is a worse play than Jack Sheppard, or a company playing it that is inferior to the Grey and Stephens comb., I hope they won't reach this city. They opened to a packed house Dec. 25; but the attendance fell off after the first night. The olio is good. This week, Saved from the Storm. The olio will consist of Marie Whittingham, Sheldon and Barry, M. Rivello, the Aikens, and Oaks and Boyd. Armstrong Minstrels 15th, week. Winnett comb. 22d, week.

Items: Manager Hackett is convalescent, but will not be able to leave his house for several weeks.—J. J. Coleman, manager of Frank Frayne, has under consideration an offer from the Madison Square to play Pittacus Green in one of the Hazel Kirke companies next season.—F. C. Packard, late of Carl Rosa Opera co., of England, and Julie Gaylord, of New Bedford, will be married New Year's day.—Fifteen cos. are booked at the Academy for January.—Manager Baxter will run combs. at the Opera House the rest of the season.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): The Christmas attraction was Atkinson's Jollities No. 2, who played acceptably to a large house. Harry Miner's Comedy Four co. occupied the boards Dec. 22, and gave a good entertainment to fair business. The Barton Theatre co. gave a good rendering of Youth to a fair business 29th. The local military co. took part in the play, and were presented with silk banners by the co.

FITCHBURG.

Opera House: Return engagement of Joseph H. Keane, Dec. 25, afternoon and evening. Matinee, Mrs. Partington to a fair house. Evening, Rip Van Winkle to poor house. Company poor. 26th, Boston Theatre co. in Youth; good house.

TAUNTON.

Music Hall (A. B. White, proprietor): Armstrong Bros.' Minstrels Dec. 26, to a large house. Harry Miner's Comedy Four, 5th, gave a good performence to a fair audience. Hall's Celebrated Case, 18th.

MICHIGAN.

DETROIT.

All theatres here were exceedingly well patronized on Christmas day; but suffered somewhat the remainder of the week. The Harrisons did well at the Detroit Opera House in Our Infant and Viva. It is likely that Viva will be shelved, as P. A. Anderson, in the rôle of Giametta, is in reality the star. Maid of Arran 4th, 5th and 6th.

At Whitney's Opera House Maude Granger, in The Planter's Wife, played to fair business Dec. 25 and 26. This play has been entirely rewritten, and is now one of the strongest society dramas on the stage. The supporting company are all good. Special mention should be made of the acting of Lillian De Garmo. Salvini was greeted with a crowded house 29th. Wyndham, 29th 30th, taxed the capacity of the house. Lillian Spencer in The Creole 4th, 5th and 6th.

The specialty co. at Manager White's Park Theatre played to good business. A triple company will fill in week of 8th. The James Boys; or, the Outlaws of Missouri, is announced for week of 8th. At a former representation of this drama, it called forth the denunciation of both press and pulpit, and now the same excrescence is about to be again produced.

Items: J. B. Brooks was in town 30th.—Willis Clark, of Emerson and Clarke, has been at Mt. Clemens for the past week on account of ill-health.—Ernest Stanley claims to have lost over $4,000 in the American-Anglican Allied shows.—W. H. Mayburry, whose former experience in the circus business was not prolific of extreme satisfaction, will again start out next season.—D. S. Amsden has resigned his position of advance agent of The Planter's Wife to engage in the music business.—J. S. McConnell is wintering his horses at Hamtrack, and Messrs. Thompson and Marr are training them.—W. H. Hough has returned from Blaisdell, Huntley and Browne's Black Crook co. on account of poor business and long jumps.

PORT HURON.

City Opera House (Clay and Buckley, managers): The Pigmies' Picnic Party gave matinee and evening performances Dec. 23, playing Jack the Giant Killer and Cinderella. At the close of the evening's performance the co. disbanded, and the members returned to their homes. Draper's Double Uncle Tom's Cabin co. opened 27th to a poor house; poor show.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Haswin-Stephaney Oudarde co. Christmas matinee, A Celebrated Case, to fair business. Evening, Oudarde, to good audience. Tuesday, A Celebrated Case; Wednesday, Damon and Pythias, to fair receipts. Miln-Burleigh co. 31st, Othello.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): The Royal Hand Bell Ringers, under auspices Y. M. C. A., gave an excellent entertainment Dec. 28 to an audience which filled every part of the house. Maude Granger, supported by an excellent co., appeared in The Planter's Wife, 29th and 30th, to very fair business. Miln-Burleigh comb., 5th and 6th; Maid of Arran, 16th; Madison Square co. in Professor, 26th, followed by Nilsson Concert co., Joe Murphy, Keene and Maggie Mitchell.

Redmond's Grand (E. P. Thayer, manager): Salvini, supported by Marie Prescott and an excellent co., played The Gladiator to very large business. The audience was very enthusiastic over the grand acting of the star. The Knights, 6th; Annie Pixley, 8th.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Stevenson's Drummer Boy of the Rappahannock closed season of six performances Dec. 26 to a good house. Marie Prescott and Lewis Morrison and rest of Salvini's support rendered The New Madgalen in the most satisfactory manner that it has ever been put on here 26th. Business only fair, owing to insufficient advertising. Maude Granger 27th in The Planter's Wife, supported by an efficient company, with Harry Lacy at the head. An unsteadiness was noticeable upon the part of Miss Granger toward the last. She was evidently not well. The co., as a whole, is deserving of praise. They came under the auspices of the Jackson Guard, the *elite* military organization of the city. Business good. My Partner No. 2, 29th, to a fair house. But two fair actors in the entire cast—George W. Thompson as Joe Saunders and Harry Sinclair as Scraggs. Davene's Specialty co. 6th; Lillian Spencer 13th; Wilbur Opera co. 16th.

Items: Companies of repute appear to want bolstering just about now.—Annie Pixley comes 9th under the wing of Company G Michigan State troops, and George S. Knight has enlisted the Emmett Rifles to help swell his receipts.—William T. Warmington, of the Sol Smith Russell co. spent Christmas with his parents here. Within fifteen minutes after his arrival, his father, while talking with him, was struck with paralysis. It is doubtful whether he will ever recover.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, managers): The Alice Oates Opera Buffe co. commenced a week's engagement Christmas, presenting Mascotte and Princess of Trebizond. The co. did a good business Christmas, but have had poor houses since. The co. is only fair. Same bill rest of week. The Mendelssohn Club, assisted by Mlle. Minnie Hauk, of Her Majesty's Opera co., will give a grand concert 10th. Marian Elmore, in Chispa, 11th, 12th and 13th.

Pence Opera House (J. Spaulding, manager): States Evidence, Green Bushes, and Around the World in Eighty Days, were presented the past week, to good houses.

ST. PAUL.

Opera House (Charles Hains, manager): Collier's Lights o' London co. No. 1 has held the boards during week of Dec. 25, drawing fair to good houses. The settings are finely put on, and gave great satisfaction. Alice Oates Opera Bouffe co., 1st, 2d, 3d.

Wood's Opera House (Col. J. H. Wood, manager): The attraction during week of 25th, a good olio and Effie Johns in The Flower Girl of Paris. Miss Johns sustained the title rôle admirably. May Seymour was an excellent Javotte. The play drew good houses the entire week.

Conley's Varieties: Had a good week's business. New arrivals, Ada Mortimer, Dennis McCarthy and Roger Dolan.

Items: On account of failing health, Manager Hains, of the Opera House, has been obliged to go South for the Winter. Captain J. R. Hatch is acting manager for the proprietor during Mr. Hains' absence.—On Christmas a little event occurred at Wood's Opera House that was not down on the bill. At the close of the olio the co. called Manager Wood upon the stage, and presented him with a splendid water pitcher and a number of goblets, in embossed silver, with his name neatly engraved upon them, costing $75. The Colonel was taken by surprise, and in a neat manner tendered his thanks to the co. At the close of the performance he invited the co. and all employees of the house upon the stage, and opened the champagne freely.

MISSOURI.

HANNIBAL.

Mozart Hall (W. D. Waller, manager): C. B. Bishop, in Strictly Business, Dec. 23, to full house. Well-pleased audience. Paddy Ryan co. 25th; very poor house. The co. tried to beat their way, hotel bill, etc. Booked: Briggs' Operatic Minstrels 1st.

ST. JOSEPH.

Tootle Opera House (C. F. Craig, manager): Dec. 21, Leavitt's Gigantean Minstrels did a very good business. 25th, Bertha Welby, matinee and evening, in One Woman's Life, did only a fair business. Christine Nilsson, 4th.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church & Co., managers): The William Stafford co., Dec. 23, in Merchant of Venice to a large and highly pleased audience. Bertha Welby, in One Woman's Life, came 27th to fair business; play and star proved very entertaining. Anthony and Ellis' U. T. C., 30th; John Whitney's Dramatic co., supporting Ida Lewis, opens in Jane Eyre 1st, for two weeks.

Items: The gentlemanly advance agents for Anthony and Ellis, Messrs. Al. H. Simonds and H. M. Atwood, spent a very pleasant Christmas Day in Lincoln. They report business as exceedingly good with their U. T. co.—MIRROR on sale every Monday at G. W. Farwell's, Eleventh street, and Gleason and Fletcher's, 1019 O. street.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Leavitt's Giganteans gave three performances Dec. 22 and 23 to rather light business. They deserved better, as the co. was excellent. Christmas, Milton Nobles gave a matinee and evening performance to fair houses. Interviews and Phœnix were the plays. 29th and 30th, Bertha Welby, in One Woman's Life.

Item: Nilsson will arrive here New Year's Day, and will receive at the Paxton that day. The house is all sold for her concert 3d.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): A large audience listened to The Bohemian Girl, by the Emma Abbott co., Dec. 28. The entertainment was very pleasing.

NEW JERSEY.

JERSEY CITY.

Academy of Music: Agnes Herndon in Only a Farmer's Daughter Dec. 25, 26 and 27 did great business. Mab, the Miner's Daughter (Carrie Swain), 28th, 29th and 30th. Business light.

NEW YORK.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Lillian Spencer, supported by an ordinary co., closed a fairly successful three nights' engagement Dec. 27, appearing in Article 47. Miss Spencer gained many friends during her visit, and they would be pleased to see her in some character better fitted to her style of acting than that of Cora in the above play. The clever work done by Louise Dempsey deserves special mention. Mlle. Rhea filled out the week to splendid business, presenting a round of characters never surpassed in this city, and stamping her one of the leading actresses of the day. Adrienne Lecouvreur, Much Ado About Nothing, Camille (matinee), and An Unequal Match were the productions. Rhea's interpretation of the characters she assumed is accepted as the truest and most artistic ever seen upon our boards. The varying facial expressions were a study; her foreign accent does not detract from her superb acting; refinement, grace, purity of conception and stage *technique* denote the close study necessary to produce such grand results. The co. rendered efficient support. Mitchell's Pleasure Party 1st, three nights; Kiralfys' Black Crook 4th, three nights.

Grand Opera House (P. H. Lehnen, manager): Rose Eytinge appeared in East Lynne on Christmas, and the Princess of Paris, 26th, to medium houses. Billy Rice's Minstrels, to light house, 28th. Lawrence Barrett and a sterling co. presented Richelieu 28th, Merchant of Venice and David Garrick 29th, and Julius Cæsar 30th, to excellent audiences. Mr. Barrett's work we will not attempt to criticise; but the magnificent support given him by Louis James and Otis Skinner deserves more than passing comment. They were enthusiastically applauded at each performance, and Mr. Skinner's delivery of Anthony's address over the body of Cæsar was a splendid effort and a genuine centerial triumph. Thomas W. Keene, 1st, 2d and 3d; Catherine Lewis, 5th; D'Oyly Carte's Iolanthe co., 6th.

Items: Lillian Spencer displayed great pluck during the trying ordeal of extracting the powder from her face, the result of the shooting at the Academy Dec. 26. She will probably be disfigured for life, as it seems impossible to eradicate the small particles embedded in her flesh.—Mr. Keene has been tendered a reception by the Eureka Club.—Rhea attended service at the French cathedral Sunday, and herself and Manager Chase dined with the curate at the parsonage.—The Jersey Lily passed through here Sunday evening on her way to Chicago. A large assemblage of "bloods" feel sorely disappointed in not getting a glimpse of the much heralded beauty.—Margaret Mather and co. 16th here Sunday for Lockport, where they appear 21st for one week.—W. H. Colloway, advertising agent of the Grand, was the recipient of several elegant testimonials from the attaches of the house. Manager Truss was not forgotten by the boys, he being presented with a beautiful diamond ring.—What came near being a terrible accident on Saturday night was happily averted by the thorough system of fire apparatus Manager Truss has provided for the Grand. The curtain was about to be rung up on the first scene in Yorick's Love, at the matinee, when a puff of wind through an open window blew one of the borders against a gas-jet. The large water-supply pipe was at once turned on, hose attached, and the flame was quickly extinguished. The audience was in ignorance of the cause of the deluge of water which flowed from the stage, and were somewhat alarmed. Manager Truss stepped to the front, and very coolly informed them that in consequence of the bursting of a large water-pipe no performance would be given, and that the admission fee would be refunded at the box. The audience quietly dispersed, and everything was got in readiness for the evening. The accident entailed a loss of over $300 to the management.

ELMIRA.

Opera House (W. E. Bardwell, manager): Mary Anderson played Pauline to a $1,000 house Dec. 25. Cry, weak. Margaret Mather appeared in Juliet to fair business 27th. She was vigorously encored by a delighted audience. Her elocution is pure, gestures easy, facial expression effective, and the entire portrayal was earnest, natural and beautiful. Support excellent, save young Salvini, whose pronunciation is indistinct. Colby-Arbuckle concert 29th, to large and fashionable audience.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Harry G. Richmond's Specialty co. Dec. 25, afternoon and evening, to small audience. Madison Square co. 27th, in Hazel Kirke, to well-filled house. Jeannie Winston Opera co. 28th, in Perichole; William H. Fitzgerald, 29th, in The Girl I Love; Evans' Galley Slave co., 6th.

BUFFALO.

Academy of Music (Meech Brothers, managers): Mitchell's Pleasure Party, in Our Goblins, three nights, opening Dec. 25, had but light houses. Thatcher, Primrose and West followed them and filled the house the rest of the week. They were agreeably surprised at their reception, as minstrelsy has been very numerous the last few weeks. Rhea opened at an extra New Year's matinee, and had a large house. The diagram is well-scored for the whole week.

Wahle's Opera House (Emil Wahle, manager): Jeannie Winston, 25th and 26th, had plenty of vacant room; but having generously tendered a sharing benefit for the family of a foreman, who was killed at the *Commercial* fire, they were rewarded with a bumper 27th; 1,816 tickets were disposed of. Catherine Lewis, 28th, 29th and 30th, drew very fair houses. The Spanish students appeared 1st and 2d.

St. James Hall (Thomas Carr, manager): Billy Rice's Minstrels made a "ten strike" Christmas. The matinee and evening netting about $1,000. Hart and Sullivan's Female Mastodons 2d, 3d, 4th and 5th.

The Adelphi (Joe Lang, manager): Rentz-Santley co., week of 26th, dr

NEW YORK MIRROR

FOUNDED IN 1822 BY G. P. MORRIS AND N. P. WILLIS.

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HARRISON GREY FISKE, . . EDITOR

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MIRROR LETTER-LIST.

Aveling, Henry	Johnson, Jennie
Alexander, John E.	Kennedy, M. A.
Abbott, Nettie	Keetet, Geo. W.
Bishop, C. B. (3)	Knight, Mr. and Mrs.
Barlow and Wilson	Klaw, Marc
Bloom, Ed.	Leavitt, M. B.
Brisac, N. S.	Lemburg, Prof Louis
Bell, Katie B.	Lansing, Wm.
Byron, Oliver Doud	Leatherlips, Lady
Barton, Mons.	Leone, H
Barbour, C. N. (2)	Madigan, E. H.
Burt, E. A.	Malone, Jno. T.
Bowers, Mrs. D. P.	McConnell, Dean
Booth, Edwin (2)	Maretzek, Max
Benoan, Wood	Morrison, Lewis
Barney, A. N.	Morris, Isador
Colton, Harry	Morgan, Gibbes
Cahn, Julius	Morrissey, J. W.
Caufman, Alex.	McKenzie, Archie
Clark, May	Marks, J. H.
Clapham, Harry	Morse, Louisa
Chapman, J. M. (2)	Moore, J. C. (2)
Cherie, Adelaide	Mestayer, Wm.
Coghlan, Rose	McCullough, E. J.
Carhart, J. L.	Marshall, Minnie
Collier's Stand. Op. Co.	Morris, J. Arnold
Castleton, Kate	Maxwell, Mary
Clark, Grace	Newhall, Mang. J.
Curren, P.	Norwood, Marion
Callender's, Consolidated	Owen, Rushworth
Cole, J. A.	Pattee, C. M.
Connoy, J. B.	Pitou, A.
Drau, J. F.	Peyser, David
De Vernon, Frank	Rogers, John R.
Dairs, A. W.	Reeves, Alex. (2)
Dennahy, J. W.	Ross, Willis
D'Arcy, H. A.	Robinson, Bell
Dowling, J. J.	Robinson, Fred.
Dennis, Walter	Robertson, A. B.
Darling, Bessie, Mgr.	Russell, Lillian
Doe, Laura (2)	Randell, W. H.
DeLorme, Harry	Sylvester, Henrietta
Delmore, Ralph	St. Quinten, Miss
Eldridge, Louise	Sibson, Will
Eunice, Will	Sargent, H. J.
Elbert, D D	Stanford, Wm.
Frobisher, Prof. J. E.	Smith, J. P.
Forster, Archie	S. W.
Forrester, Fannie	Stanbyn
Freeman, Lettie	Thompson, John
Floyd, Mgr	Thatcher, Primrose & West
Freeman, Chas.	Thompson, C. E.
Freeman, Max	Thomson, Marion
Fallon, Emma (4)	Thornton, Chas.
Guilford, D. C.	Villa, S. B.
Gardner, Frank L.	Verona, Saidee
Gill, William	Verne, Buela
Gray, Mme	Vaugh, Harry
Goodwin, Nat.	Wooxley, Thomas
Hyatt, Clara	Wetherell, E. J.
Howe, J. S.	Warner, H. B.
Hazelton, Florence	Williams, Gus (3)
Hinton, S. H. (2)	Waldro, Lizzie
Hunter, Adelaide	Williams, J. H.
Hogan, John	Watson, L. B.
Holden, A.	Westford, Owen
Havlin, J. H.	Wilson, Harry
Haywood, Mr. and Mrs.	Williams, Frank
Irwin, Mrs. Selden	Woweys, Rose
Jessop, Geo. H.	Warde, F. B.
Jackson, C. J.	

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Special Announcement.

We think every habitual reader of THE MIRROR, including as well casual purchasers, will be pleased with the announcement we now make. We propose to begin in our next number (ready on Thursday, January 11) the publication of a series of chapters, to be continued from week to week, under the title of "Half-a-Century," by Cornelius Mathews. These sweep over a wide field, theatrical, literary, musical, legal, social, manners, customs, and characters in various paths of life, from personal experience and observation. The reading matter will be accompanied in each number with special portraitures of actors and other notabilities and other characteristic illustrations.

Whoever is acquainted with the methods of Mr. Mathews as a *raconteur* and popular writer, needs no assurance of the interest and value of these communications. That he may be claimed as authority in matters relating to the Drama and Literature finds warrant in the fact that he is known in Europe as well as America as the author of "Witchcraft," "Chanticleer," "The Enchanted Moccasins" and numerous other works. Mr. Mathews was pronounced "the most promising and successful American dramatist of the last generation," and what he is to do now in the columns of THE MIRROR will, we believe, attest that he has lost none of the power or charm of other days.

Advance Dates.

When the advance dates of a combination are not sent to THE MIRROR by its provincial representatives, we have learned to take it as an indication of that combination's prospective dissolution. When a streak of bad business is encountered by the manager who has no capital, he makes every effort to conceal his whereabouts from those most interested in knowing it—his creditors. The publication of his route in THE MIRROR under these circumstances draws down a deluge of bills, and as every hand does appear in one form or another, presenting unpaid accounts, all of which are represented to be pressing.

This is not only extremely unpleasant to the manager, but dangerous as well. If salaries are behindhand, the company are uncomfortably quick to ferret out his exact condition, and their voices are added to the general clamor for money. Sometimes he is able to tide over such emergencies by meeting a succession of good receipts at an unexpected time; but oftener he goes to the wall. Our Dates Ahead department is therefore a sort of Bradstreet's, indicating, in the case of most omissions, a low rating or no rating at all. This has come to be quite generally recognized by professionals, and almost all prosperous managers keep us regularly informed, directly or through our representatives all over the land, of their destinations one or two weeks ahead.

To our readers, as well as to the profession, this weekly list is indispensable. It enables professional and non-professional friends to communicate with one another; it is the means by which authors keep track of their plays and collect their royalties; by reference to it resident managers with dates to fill can put themselves in treaty with traveling managers who have companies that will fill them—in short, it is a complete movable theatrical directory, the value of which is inestimable to all who are directly or indirectly connected with or interested in the dramatic profession.

Salmi Morse's Backset.

One of Mayor Grace's last official acts was to deny Salmi Morse's application for a license to produce the Passion Play at the "Shrine" in Twenty-third street. His grounds for the refusal were simply that a representation of the kind contemplated by Mr. Morse would offend a large class of citizens whose views are certainly entitled to respect.

The decision of the Mayor seems to have had no effect upon Mr. Morse. He is continuing his preparations at the hall in Twenty-third street, rehearsing the chorus and actors and carrying out his plans just, as if the municipal executive had given sanction to the scheme. One thing is certain: the Passion cannot be performed without a license. Then does Mr. Morse expect to get one in the face of the very positive denial his application met with last week? Evidently he does. He will probably demand authority to bring out his play from the new Mayor, Mr. Edson, who assumed the duties of his office on Monday.

Now, if Mayor Grace's action was legal, a reversal of it on the part of Mayor Edson would be illegal. The same reasons that caused the first refusal to grant Mr. Morse's license would hold good a second time, for they represent the sentiment of the community and the reputable press and should the present incumbent of the Mayor's office assume an opposite stand to that so firmly taken by his predecessor, he would be flying in the teeth of public feeling. But that is an unlikely view of the matter. Mr. Edson, no matter what his personal feelings may be, could not afford to disregard the wishes of his constituency and the people of New York, who have declared themselves too unmistakably to be overlooked. In the event of another rebuff Mr. Morse will doubtless carry the matter to the Supreme Court and test the legality of the Mayor's conduct there. Such a proceeding would consume a good deal of time. Very little anxiety should be felt by those opposed to the Passion Play, therefore, as its production in that case would probably be very remote.

We regret to see Mr. Morse persisting in a project which he must realize by this time is distasteful to a large share of our people. He is a man of enterprise and he willingly invests his fortune and that of some enthusiastic partners with a liberality that commands our admiration. But his persistence seems foolhardy.

It may be well to answer here the letters of many people who have written to us asking why our opposition to the Passion Play has ceased. It has not ceased; we are as antagonistic to it as we are to any exhibition that is likely to offend the sensibility of thousands of people. Two years ago we fought the Passion Play off the stage of Booth's Theatre. We were then chiefly actuated by a determination that the stage should not be brought into ill-repute by an ecclesiastical show that was violently opposed by the Christian population of New York. It was the Theatre that we wished to save from probable desecration, not the Church. The circumstances are different now. Mr. Morse is altering a stable for the purposes of his production, and he denies that the hall will be in any respect like a place of amusement. The subject, therefore, does not properly come within our range. We have left it to the secular and religious press. They have performed their duty to the letter. The funeral is theirs—we merely stand by ready to partake of the baked meats.

The Collapse of Notoriety.

The value of notoriety has evidently been overestimated. That this is the fact is being proved conclusively this season. Bernhardt, Oscar Wilde and Mrs. Langtry all came out to this country with the expectation of turning to profitable account the extraordinary advertising which had been vouchsafed them by the American press. Of the three, Bernhardt alone favorably disappointed public curiosity. She was found to be an actress of considerable talent, although this did not justify the remarkable fame that preceded her advent, and which was based chiefly on a defiance of conventionality and an unexampled record of erraticalness. Oscar Wilde, who was scarcely less widely heralded by Patience, The Colonel and other amusing æsthetic satires, fared not so well. Previous to his departure for "'ome" a few days ago, he said that he shook the dust of Yankeedom from his feet no richer in this world's goods than when he arrived among us. Yet Wilde was a clever man in his way, and deserving of the success that will probably come to him when he discards affectation and pedantry and cuts his wavy locks. Langtry has lost her boom. The same papers that enlarged upon her classic beauty before she made her appearance in this country have discovered that she does not come up to the standard of comeliness, and that there are thousands of native women beside whom the Jersey Lily pales to insignificance. The curiosity to see her on the stage began with our provincial cousins—it culminated here in New York. Langtry's business in Boston and Philadelphia was not great, and in Chicago this week she is meeting with comparatively poor patronage.

We are glad to know that the era of gush is passing away, because it means encouragement to genuine and legitimate talent and discouragement to pretense and catchpenny shows on the boards of the American theatre. The total collapse of the idea that notoriety is considered an equivalent for artistic merit with our people will put us right in the eyes of other nations. Having learned a salutary lesson, they will send out to us hereafter attractions worthy of our support. America is perhaps more willing to recognize the claims of foreign actors than those of native development. But we will no longer tolerate shams. We must have the real thing or nothing.

Personal.

RAYMOND.—This is a portrait of Louise Raymond, late of Helen Coleman's company, who asks us to deny the report that she had joined a Lights o' London company. She is at present disengaged.

FROHMAN.—Dan Frohman is spending a few days in Boston.

STOCKMAN.—Emma Stockman returned to the Romany Rye in Philadelphia Friday night last.

DIETZ.—Linda Dietz has made quite a hit as the heroine of Impulse, at the St. James Theatre, London.

ANNIVERSARY.—The one hundredth performance of Young Mrs. Winthrop will be fitly commemorated on Jan. 12.

ROCKWELL.—Charles Rockwell was summoned to the bedside of his dying mother from Philadelphia last week.

ALBANI.—Mme. Albani will make her first appearance at the rehearsal of the Symphony Society at the Academy on Jan. 12.

RAYMOND.—John T. Raymond matched with John McCaull to see who should pay for the English actors' dinner next year. Raymond lost.

CHANGES.—W. J. Le Moyne and Jean Clara Walters will take the places of Tom Whiffen and his wife in Young Mrs. Winthrop, commencing this evening.

REDMUND.—William Redmund will go to England to play Ruy Blas next season. He returns, however, to the Boston Theatre as leading man the following season.

GEISTINGER.—Marie Geistinger has made a great hit in New Orleans.

MAT.—The matinees New Year's Day were not prodigiously profitable.

BARRETT.—Lawrence Barrett was entertained by the Windsor Club in Cleveland last week.

MATHER.—Margaret Mather is enjoying a rest this week. She is to resume acting next Tuesday.

MADDERN.—Minnie Maddern has been investing in diamonds with a well-known St. Louis dealer.

TEARLE.—Osmond Tearle will run over to Philadelphia this week to pass a day or two with Gerald Eyre.

THORNE.—Charles Thorne is supervising the revival of The Corsican Brothers at Booth's. It will be a notable event.

WEIL.—Oscar Weil's music for the Casino is very beautiful. It would be the best feature of the piece were it produced.

PALMER.—A. M. Palmer is residing now at Fifth avenue and Washington square. The locality is pleasant and aristocratic.

THANKS.—For hundreds of New Year wishes from professionals, THE MIRROR wishes to return thanks and similar compliments.

MCCALL.—The criminal action against Lizzie McCall was vacated by application of the Brooklyn District Attorney Tuesday.

ROGERS.—The printers in Topeka, Kas., presented Katherine Rogers with a set of Dickens' works during her late engagement there.

RHEA.—Manager Chase's star received a holiday present from her company in the shape of a twenty-dollar album appropriately inscribed.

MEYER.—Meyer has got a dozen photographs of Herrmann, from which he is making up a wig for Howson to wear as De Ville in Virginia.

HERNDON.—The new play in which Agnes Herndon expects to star next season was read to her the other day by Joseph Bradford, the author. He is a Boston journalist.

EYTINGE.—The tiff of Rose Eytinge and Salmi Morse promised to be most exciting; but the latter simmered down after the lady shook her pen at him through the *Herald*.

WHITE.—Jackman White, the author of a number of popular songs, and at one time flute-player with the Richings-Bernard Concert company, died in Janesville, Wis., last week.

CAMPBELL.—Bartley Campbell intends to bring out Siberia with the greatest attention to detail. Georgie Cayvan and Gus Levick will come East to take part in the play.

MAEDER.—Frank Maeder, of the Troubadours, was presented on New Year's Day with a carriage robe, to use next Summer at Long Branch. His sister Nellie was the donor.

DE BELLEVILLE.—Frederic de Belleville has always been cast for villains at the Square. In A Parisian Romance he at last has a part that will enlist the sympathies of an audience.

LITTA.—Marie Litta wants to go to Europe again next Summer. She says she'll make the trip if she is obliged to swim. Why the latter alternative should be taken into consideration we cannot imagine.

MANSFIELD.—From rehearsals it looks as if Richard Mansfield would score a success as Chevrial in the new play at the Union Square. He has a capital part in which to distinguish himself, and will do his best.

MILN.—Dominie Miln closes his season about March 1. He then proposes to visit Europe for improvement in his art. By the way, we hear that there is considerable dissatisfaction in his traveling organization.

TYLER.—George H. Tyler is making money at the jump with his Boston Bijou Theatre. The novelty of the house and the excellence of the comic opera now being sung there, makes the place attractive to Hub theatre-goers.

EDSON.—Yesterday Salmi Morse appeared before Mr. Edson to demand a license. The new Mayor put a hearing off until Friday morning in order to give Morse's opponents a chance to be present and state their views.

EYTINGE.—Rose Eytinge has assumed Colonel Sinn's contracts for the remainder of the season. Cyril Searle and Clarke Sammis will take the management of the tour and will also attend to it next season.

EYRE.—The refusal to let James Eyre remain at the Lambs Club has created a breeze among the members, who are taking sides in the matter. Dr. Phelps, chairman of the House Committee, caused the invalid's removal.

VERNON.—A Southern actress named Nera Vernon was taken ill a short time ago in Dallas, Texas. The disorder, aggravated by the glare of the footlights, blinded her completely for several days. She has entirely recovered, however.

RYLEY.—J. H. Ryley did not sing Monday, Tuesday or Wednesday of this week in Iolanthe. Wilkinson was substituted as the Lord Chancellor. Mr. Ryley will perhaps resume his part this (Thursday) evening. The cause of his absence is a bad cold.

TALMAGE.—T. DeWitt has entered the arena against the Passion Play. Addressing his congregation the other night he said: "Let Mr. Salmi Morse, and all others who defy the Christian sentiment of America, understand that they open a battle in which they will be most ignominiously defeated."

CAYVAN.—Georgia Cayvan's popularity in San Francisco is as great as we anticipated it would be.

CURTIS.—M. B. Curtis says that next season he will not act the week before nor the week after Christmas.

FIELD.—R. M. Field has bought the right to present Impulse, one of London's latest successes, in this country.

DETCHON.—Adelaide Detchon has evidently retired from the stage. She takes a good deal of interest in the proposed Passion Play.

IOLANTHE.—Gilbert and Sullivan's latest is making a deeper impression on the provincial press than it did on the New York critics.

BOUCICAULT.—Dion is playing in Boston this week, where he is more of a favorite than in New York. He may appear here later.

CLEVES.—Lillian Cleves says she will reorganize and go out again with a good company. The fresh start will be made the latter part of this month.

TAYLOR.—So well has Edward Taylor pleased Madame Janauschek and Nat Childs that they have already re-engaged him for next season as business manager.

PARSLOE.—Charles Parsloe wants to buy his old home in Exeter street, Baltimore. The owners are loth to make terms; but Charles says he will have it yet.

COLEMAN.—Helen Coleman has decided to retire permanently from the stage. Her husband and whilom manager Wynkoop, will go into the mercantile business.

SULLIVAN.—T. J. Sullivan's sprained ankle is well, and he resumed his place with Rhea on New Year's night in Buffalo. The accident had laid him up for several weeks.

DILLON.—Louise Dillon and her husband secured a legal anulment of their marriage in Chicago last Saturday. They had lived apart for some time previously.

ARONSON.—Edward Aronson takes the active management of affairs before the curtain at the Casino. He is energetic and popular—two desirable qualifications for the position he holds.

WILLIAMS.—On Monday Jesse Williams resumed his baton at the Bijou. His recuperation has been singularly rapid, and his return in time to assist Virginia is matter for congratulation.

HAGUE.—Sam Hague will be greatly relieved by Haverly's purchase of his minstrels. The troupe is excellent and only needs the experienced manipulation of an American manager like the Colonel to prove remunerative.

HINTON.—The Philadelphia favorite, Lillie Hinton, will take a benefit Friday night at the Philadelphia Bijou, appearing as Hester Grazebrook. Every ambitious actress is essaying that character since Langtry failed to do it justice. Of such is the nature of fair woman.

SPENCER.—Lillian Spencer may be disfigured for life by the powder blown into her facial cuticle in Rochester last week. She underwent a painful operation in an effort to remove it. The attempt had to be given up for the present; but the longer the delay, the less likely that the extraction will be successful.

FORD.—Manager Charles E. Ford, of the Opera company which bears his name, was presented by the New Orleans Independent Order of Moors with a handsomely engraved certificate of membership in that festive organization, last week. This was in recognition of Mr. Ford's hospitable attentions to the Moors during the Oriole celebration in Baltimore some weeks ago.

LUCETTE.—Madeleine Lucette is the subject of our first-page illustration this week. She is a very talented little lady, whose clever singing and acting as Aline in The Sorcerer have made her a favorite with the *habitues* of the Bijou. Miss Lucette, during the run of that opera, has been a valuable substitute for Miss Russell to Colonel McCaull, having supplied the latter's place in the cast more than acceptably.

NILSSON.—We had no idea there were so many Scandinavians in this country until Mme. Nilsson was fairly launched upon her concert tour. People with whom she was "boys and girls together" are meeting her at every turn. Arches here, banquets there, and serenades everywhere—engineered by societies in the names of whose members there are nineteen consonants to every three vowels—are the order of the day and night.

SALSBURY.—Manager Hanna prepared a howling serenade for Nat Salsbury at the Christmas matinee in Cleveland. Fred Marsden and Joe Levy were among the conspirators. As Nat made his entrance in Act Second, he was greeted with pandemonium broke loose. The noises that were made on various torturing instruments cannot be described. For the time Nat was disconcerted; but when the lung-power of the serenaders was exhausted, he quietly remarked, "What is the matter with Hanna?"

REMENYI.—In Austin, Texas, last week, Remenyi was fiddling before a large audience. A young man in the audience coughed. "Put him out!" shouted the violinist. The offender arose and left the theatre. A few minutes later an alarm of fire sounded. Remenyi, having a vague idea of the lawlessness of the country, feared the man who was bounced had organized a mob which was coming to lynch him. His terror was abject. He got on his knees in the wings, and begged and prayed to be allowed to ask the young man's pardon. It took some time to convince him his life was not in danger.

The Usher.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

The actors—or one of them—who figured in the scene at the Morton House Sunday were evidently under the influence of liquid refreshments. So undoubtedly were the reporters who wrote up the scuffle for the morning papers. That is the only way to account for their mixing the facts so oddly as to be unrecognizable.

* * *

The actors' dinner Sunday night was not the brilliant success it should have been. The cause was bad management. Harry Lee, for instance, was asked to be present; but he did not get his invitation until half an hour before the guests sat down at table. Of course he sent a regret. Lester Wallack was the third toast offered. It is customary to honor the chairman of a dinner in this manner after all the speeches have been made and his duties fulfilled. There was a meagre representation of American actors about the board. McCullough and Barrett did not come, nor were there any stars of magnitude except Florence and Raymond. The hosts scarcely represented the English stage, which may account for the conspicuous absence of our own professionals. The presiding genius was born in Carmine street, and one of the active committeemen was a native of Australia, and another was never heard of until he made a reputation in New York. The idea of an exchange of international courtesy suggested by the dinner given by the Americans to the English some time ago at the Criterion, in London, was an excellent one. I regret exceedingly that it was not carried out under more auspicious circumstances and with a better result.

* * *

The Casino is indeed a thing of beauty. The auditorium and lobbies are like an Arabian Night's dream. The architects and decorators have erected a theatre that is exquisitely unique, and it is to be hoped that the project, now that it is completed and in thorough working order, will receive the liberal patronage of our theatre-goers. The press, I am glad to notice, with a single exception has concentrated its influence in favor of the enterprise. The *Sun* alone hit out at it; but as the paper is not and never was an authority in amusement matters, the strictures of its ill-natured and perverse theatrical editor will not do Mr. Aronson or his scheme the slightest harm. The Queen's Lace Handkerchief will doubtless enjoy a run on account of its tuneful score, handsome dresses and excellent singing and acting. But the book is irretrievably bad, greatly marring by its stupidity and inanity the enjoyment otherwise occasioned by the opera.

* * *

Archie Gunter finds it hard to secure a desirable low comedian for his production of Courage at Boston in January. The successful people in that line of business are extremely scarce, and their services are in perpetual demand among the managers of the more important combinations. There are really none of them who rely on jobbing, and Gunther, who has a two weeks' engagement and probably an extension of several more at a liberal salary to offer, is puzzled very much over the matter.

* * *

It is always annoying for an actor to be hampered by little slips in the management of the stage, and there are excuses to be found for Modjeska, who had to prompt the prompter and manage the stage-manager while on the scene Monday night in Odette. But Madame failed to modulate her voice when giving these directions, and the audience were frequently unable to separate the purely interpolated remarks from the genuine dialogue of Sardou's play.

* * *

I hear that a prominent American actor was guilty of unpardonable rudeness at the dinner in the Hotel Dam Sunday. After soup he lighted a cigarette. When quietly asked by a member of the reception committee to postpone his smoking until the Roman punch was served later, he drew a long cigar from his pocket, applied a match, and insolently puffed the smoke into the gentleman's face. If this be true—but one or two people are said to have noticed it—the actor will not, in all likelihood, be asked to any future feasts of the same nature.

* * *

A paragraph in a dramatic contemporary in regard to the change of Lillian Russell's physicians, casts an unfounded stigma upon Dr. Robertson, who, at the request of Mrs. Leonard, resigned the case last Saturday. A true explanation of the matter is printed elsewhere. The item in the sheet referred to is unqualifiedly false. Dr. Robertson did not leave the patient when her life was despaired of, and the physicians he called in consultation were thoroughly competent medical authorities—no less, in fact, than Professors Briddon and McBride. Their standing, as well as that of Dr. Robertson—whose practice in this city has been brilliantly successful—is very high, as the spiteful little contemporary might easily learn by a little inquiry.

* * *

I am not "bewitched," as a Chicago journalist insinuates, by J. M. Hill or anybody else. Because that enterprising manager does not see fit to return the abuse of the writer in question with an advertisement, and because, in consequence, the latter cannot see any merit in Margaret Mather, it does not necessarily follow that critics who are not influenced by similar considerations should be blind to her genius. I am not so influenced. "Nobody," writes the Chicago man, referring to a recent criticism in this paper on Mather's Juliet, "has read the article I refer to without having a hearty laugh at the expense of my enthusiastic contemporary." By "nobody" I suppose the journalist alludes to himself. He laughs best who laughs last. My Illinois detractor can laugh with better grace when he has attended to the unpaid bill he has owed THE MIRROR for a few years, more or less; but the receipt of a check for the amount from the gentleman would be the funniest thing of the season, and the final cachinatory explosion, in that case, would come from me just the same.

* * *

By the way, the impression seems to have gone out that Mather's engagement in Williamsburg was a failure. This is not true, either in the artistic or pecuniary sense. The week's receipts, while not great, were good; the audiences were enthusiastic over her performances; those papers that really sent men over to criticise the tragedienne unanimously acknowledged her splendid gifts. I use the expression "really sent" deliberately; for I am ashamed to say that two papers, which damned Mather vigorously, published articles written by people who had not taken the trouble of seeing the actress. One of these infamously headed its article "Mather's Failure." These tricks of personal journals will not harm the star or her manager. Mather will play in this city two years hence, I do not hesitate to predict for her a magnificent metropolitan triumph.

A Talk with Salmi Morse.

Last week Salmi Morse had another hearing before the Mayor on the question of a license for his Passion Play.

"I stand here," he said, "to demand a license according to the rights of man, the prerogatives of a citizen, and the freedom of conscience." He then tendered the license fee, which Mayor Grace refused to accept. The hearing ended by the denial of a license.

Yesterday afternoon a MIRROR representative called upon Mr. Morse, at the office of the Passion on West Twenty-fourth street, at the rear of the Shrine. The gentleman received the reporter pleasantly, and when asked what he intended to do, now that a license had been refused, said:

"I intend to stand on a broad platform and insist on my rights as guaranteed to all who seek the protection of the American flag: the rights of man, freedom of conscience and liberty of the citizen. I shall apply for a license to Mayor Edson. If he refuses me I shall apply to the courts. I should be very sorry to do so, for thus far in life I have never been sued or had occasion to appear in court as complainant. But I say that I ought to be allowed to produce the Passion without a license. Why? Because it is simply an oratorio, like all others of its class, nothing more, nothing less, only I render it becomingly, with proper scenic effects. I do the subject with all the justice which it cannot do without. Fashion, although a cruel tyrant that rules society, is not a simple matter that comes spontaneously. Other considerations bring others in their wake. We are now in the midst of an epoch when old things are brought into common use. Thirty years ago we would have laughed to see a lady dressed as she is at the present time in the costume prevalent in Queen Anne's era. Inasmuch as fashion is reproducing the past, so it is the same with religion. The world wants religion held forth as it was in Queen Anne's days. That which shaped Christianity in the world was the Passion Play. In that olden time dress was gorgeous, everything was gorgeous. But there has been a time when everything was on a plain basis, and dresses worn formerly by women were thought to be unfit to look at. There has come a change again, and now every house almost has furniture of an ancient pattern."

"Then you intend to produce the Passion Play?"

"Call it a play or any other name. I intend to produce it; I intend to produce every one of my forty plays on this very stage. My plays are all of a moral and intellectual order, and are of a style which prevailed before the present came into vogue. They are moral and instructive. Can as much be said of the plays of the present day? Are not most of them founded on the breaking of the seventh commandment? Do not most of them teach how a woman can escape a just punishment for infidelity? But that time has gone by. It might have been necessary some time ago to take a bastard or a strumpet and make him or her the hero or heroine of a play; but the public no longer want such plays; the time has gone by; we want better material. Here is a play I wrote thirty years ago at Smyrna, in Asia Minor. It is called A Midwinter Night's Dream"—and Mr. Morse allowed the reporter to look over the manuscript. The play is in blank verse. The reporter made a few extracts. Here are two:

See them come, these fantastic, heavy nothings,
From brook and cave and frowning fastness;
Mocking echo-nymphs and dreamland elves
With Elysian delight.
Act III., Scene 2.

* * * * And when
Your vision becomes accustomed to celestial daze,
Myriads of now unseen wonders will unravel themselves
To the astonished senses and will uphold as full,
That which now appears naked space and empty firmament,
Displaying a mass of marvels both gratifying and surprising;
And for which earthly understanding can define no name,
And Heavenly comprehensiveness dare not audibly express.
Act IV., Scene 2.

"I read this play to Charles Dickens at Gad's Hill several times, and he pronounced some of the lines as the strongest in the English language," continued Mr. Morse. "THE MIRROR, like many others, has prejudged the Passion. As it has not yet seen it, how can it tell whether it be good or bad? If I present it, and THE MIRROR condemns, I shall say it has reason. Yet I find no fault; I accord to THE MIRROR full liberty, and I ask that same liberty myself. Much has been said about the Passion; but I bear no ill-will. Why should I, if I am trying to present the life of Him who forgave His enemies?"

Before leaving, the reporter was shown many of the properties, some of which were made in strict accordance with the originals—in fact, were fac-similes of those mentioned in the Old Testament.

"I am doing this thing in the interest of religion," said Mr. Morse. "I have spent a great deal of money in order to made it instructive also. Why should religious bodies complain? We are all riding in the same wagon!"

Henry French's Latest Purchase

The success of Sardou's latest drama is beyond all question, and Sarah Bernhardt is said to have achieved the greatest triumph of her career as Fedora. The rôle is one in which her marvellous talent in depicting feminine tenderness and womanly passion has full scope. In purchasing the play for production in the United States Henry French has shown excellent judgment.

"Yes," he said to a MIRROR representative, "we have purchased the play, but have not yet come into possession. The trouble is not with the author, but with our French agent, M. L. Mayer, the difficulty being caused by certain bills of expense. I have here," said Mr. French, showing Mr. Mayer's letter, "a letter in which he states that we have bought the play. There is the same difficulty between us as when we purchased Odette. But instead of going into a lawsuit over the matter we settled it by arbitration. Mr. Mayer may be said to be M. Sardou's right-hand man. However, they have taken our money and the play is ours."

"Have you had any offers for the play?"

"Offers!" exclaimed Mr. French, looking curiously at the scribe through his gold-rimmed glasses. "Well, I should say so. Almost every prominent actress in the country has written to me, offering to play Fedora. Sold it? Not yet. I have had many good offers, but none quite large enough. Only last night I had a very large sum offered for it. Probably some arrangement will soon be made for its production, and then the public will have a chance to judge of its merits."

Fedora is founded on nihilism, and the action continues through four acts. The first is laid in St. Petersburg. Fedora, coming home from the theatre, is shocked at finding her betrothed, Vladimir Garishkine, son of the Minister of Police, dying from a pistol-shot wound inflicted by an assassin. Count Loris Ivanoff is believed to be the assassin. He escapes, and the death of Fedora's betrothed is ascribed to nihilistic agencies. Fedora determines to bring the murderer to justice. Act Second takes place at Paris, whither Fedora has gone. She meets Loris, who falls in love with her. She becomes somewhat attracted by Loris; but she resolves to proceed to the bitter end, and leads him on to a confession of love. Then she draws from him the confession that he killed Vladimir Garishkine, and bids him meet her at her house to tell the story of his crime. Filled now with hatred and revenge, she lays her plans. In Act Third Loris meets the Princess Fedora at her home. The latter has made every arrangement; she has written to the Minister of Police at St. Petersburg, telling of Loris' confession, and she has a number of men ready to bear Loris to her steam-yacht, in which she will convey him a prisoner to Russia. Filled with love for Fedora, he tells the story of Vladimir's death. Vladimir was the lover of his (Loris') wife. From the correspondence between the two, he (Loris) learns that the marriage with Fedora is only to gain her fortune. He surprises his wife and Vladimir; a duel takes place; Vladimir is killed. This is the story told by Loris. Remorse now steals into Fedora's heart. She dare not let him go out of the apartment, for he will be seized and taken to the yacht. She persuaded him to remain until dawn. She dare not tell him that she has plotted his destruction. This scene is said to be truly grand. The last act finds Loris pardoned by the Russian Government; but his brother, Valerian, whom Fedora denounced in her letter to the Minister of Police as an accomplice, has been drowned in his cell through the agency of the Minister. Boroff, Loris' friend, arrives in Paris with the intelligence of his pardon, his brother's death and the letter of the Russian lady who has betrayed him. Loris reads the letter; it is from Fedora. Roused to desperation, he seizes her, throws her to the ground and chokes her. She frees herself, and, crawling across the stage to a table, takes a cup of poison and dies, Loris forgiving her at the last moment.

It will be seen by this brief outline of the plot that the successive emotions—revenge, love, fear, remorse and grief—in the hands of a good actress, can scarcely fail of success. The question is, Who among our many talented ladies of the stage will compete with Mlle. Sarah?

Abbey's Latest Venture.

It is definitely settled that Manager Abbey will be the lessee of the new Metropolitan Opera House. The announcement that Mr. Abbey was in treaty for the place was first made in THE MIRROR a few weeks ago, and the business was settled on Saturday by the signing of the lease. The house will, when finished, be one of the most complete theatres in this country. It will have a seating capacity of 3,000 and will resemble the Covent Garden Opera House. The parquet will seat 735; the private boxes 732; the balcony 755 and the gallery 973. There will be 122 private boxes, 70 belonging to the stockholders and 52 being for the public. The stage will be 92 feet deep and over 100 wide—much larger than that of the Grand Opera House. There will be three entrances—on Broadway, Thirty-ninth and Fortieth streets. The latter two will have *portes cocheres*, so that carriages can drive up to the door under cover.

Mr. Abbey stated to the MIRROR reporter that he would go to Europe in May next to secure talent for his operatic season, although a portion of the company has been engaged already. Madame Nilsson will be the leading attraction, and will make her reappearance in opera at the new theatre. Madame Valeria has also been secured. So have Campanini, the best of tenors, and Gayayre and Tamagru, two noted tenors. Signor del Puente is also engaged. Mr. Abbey stated that his orchestra would embrace eighty performers, and that the chorus, containing one hundred voices, would be selected from the very best material. It is the manager's intention to add a first-class ballet. The season of Italian opera will open on October 22 and continue to December 28. During February and March, 1884, Mr. Abbey proposes to give German opera in a style never seen before in this city. Then a second season of Italian opera will open on March 17, 1884, and end the last of April. Of one thing Mr. Abbey may be certain, even if other things fail: New York will flock to hear Nilsson in grand opera.

The Truth of It.

The following is the substance of a letter from a member of John McCullough's company, regarding the star's recent adventure with a clergyman named Hyde in the dining-room of a Hartford hotel:

"So much has been said and written about this matter," writes the gentleman in question, "that anything more may appear superfluous; but I want to set a few facts before the readers of THE MIRROR.

"Mr. Hyde is evidently trying to impress his friends with the idea that he has been grossly wronged. He asserts that he did not know who Mr. McCullough was; he merely objected to transient boarders sitting at his table. The table seated eight, and himself and family occupied but three chairs. This, I assure you, is a feeble excuse. One of our company heard the Rev. Mr. Hyde declare in the office of the hotel that he would go to see McCullough act, but wouldn't eat at the same table with him or with the women of his company. Mr. McCullough's *valet* corroborates this statement.

"Mr. Hine, a gentleman highly connected in new Haven, and the business manager of our company, reported the remarks of Mr. Mr. Hyde to Mr. McCullough. The latter only laughed at the stigma cast upon himself; but when afterward informed of the indignity to which Mrs. Augusta Foster was subjected, resented it, as you know.

"The trouble orignated in Mrs. Foster's sitting at the reverend gentleman's table. When Mrs. F. went out of the dining-room to get her purse Hyde called the head-waiter and told him to *remove* the actress from his table. On being informed of the clergyman's request, Mrs. Foster was indignant, but went to another table. Then Mr. McCullough entered the room, and, hearing of what had happened, walked to Hyde's place and administered a strong rebuke. He never once forgot himself, and looked like a magistrate rebuking a petty culprit. If ever he proved his right to be known as a gentleman it was on this occasion. The guests burst out with a storm of applause. They enjoyed Hyde's discomfiture.

"When Hyde met McCullough in a private room his apologies were profuse. But he got into verbal tangle and presented a pitiable appearance. Mr. McCullough merely replied, 'I pity you with all my soul.' Mr. Hyde then asked him to meet Mrs. Hyde. Mr. McCullough declined to do this. The minister then wanted the actor to meet a friend of his. Mr. McC. said he was willing. The gentleman presented said: 'I am proud to make your acquaintance, sir, but I sincerely wish the introduction had come from another source.'

"I hope you will print the foregoing brief outline of what happened, as many misrepresentations have been made by the papers."

Letters to the Editor.

ONE-NIGHT STANDS AGAIN.

AURORA, Ill., Jan. 2, 1883.

EDITOR NEW YORK MIRROR:

"Owing to the habit of managers of one-night stands filling up the dates so closely as to give from three to five entertainments a week, stars are arranging time for next season in such a way as to exclude all one-night stands. Another reason why this is done is that managers are booking time for snap combinations that are terribly bad, and good parties are compelled to share the business of the towns with such entertainments at a positive loss."—*Cleveland Herald, Dec. 15.*

There is some truth in the assertion that managers of one-night stands book more than their towns will pay; but there is a lack of method in the madness of the managers of stars and strong combinations, who are as much, if not *more*, to blame than the local managers. For instance: In the month of October, we will say, the manager of a company we will designate as "A," asks to be booked for Jan. 2. The local manager, knowing this company to be a *good* one, and also realizing the fact that one first-class attraction a week is all his town is good for, and that there is more money (and less expense) in having one big night a week than two, three or five small ones, refuses to book any other combination that week. Then another, equally as good, books for Jan. 14. To pay himself, and protect strong attractions, he refuses to book any other one near it. Then, about the last of December, he receives a telegram or postal from the managers of both companies, saying, "Cancel my date." Then, by trying to help the managers of stars, his house is closed for two or three weeks. So you see that, in order to protect himself, a local manager has to chance it and book really more than his town can stand; and if they all fill their dates, *all* must suffer. Is there any way to help this?

Then again: A local manager, having the two attractions booked as above, receives, say, a dozen inquiries for open dates from Dec. 15 to Feb. 25. He sends them, and hears nothing from the applicants. About the last of December or the first of January he will receive scores of telegrams (perhaps all in one day) from attractions for the 1st, 3d, 4th, 6th, 9th, 12th, 15th, 16th. Then he has ten on his book. If it were not for the cancelling of dates, local managers would book *only* what their towns would want, and give small companies a cold shoulder. There are enough large attractions on the road to fill all the time that will pay; but they change their dates so often, to suit their own convenience, that the local managers have to do something to play sure, and often—too often—overdo their towns.

In regard to booking "snaps," I do not believe any manager does, or could afford to, book a "snap" if he knows it to be such. Local managers know, from experience, that a poor entertainment hurts business for some time. But we are often "snapped," and I will tell you how, with an illustrated edition. A few months ago one Clapham telegraphed me, asking me if I wanted McKee Rankin's Danites. Knowing that Mr. and Mrs. Rankin would do well here, I answered "Yes"—supposing, of course, that I was to get these people, as I knew Clapham was with them. The advance agent came, and the town was billed with flaming posters, announcing in large letters—"Mr. and Mrs. McKee Rankin's Combination." When the curtain went up, no Rankins made their appearance, but in their stead a new and light company. The audience was indignant; nothing would mollify them, and they left the theatre thoroughly "mad." The next few companies (and myself) had to suffer for this sharp game of "snap."

And another: A short time since I received a contract for Aldrich and Parsloe's My Partner. I feared another "snap," and in the contract wrote that if Aldrich and Parsloe were not with the company the instrument would be null; and it is null.

I believe our only salvation is with J. M. Hill, the Frohmans, and such managers, who have never deceived the public at one-night stands, and whose name on a bill is a sure guarantee of a packed house and no deception.

R. W. CONNETT,
Manager Opera House.

A SUBJECT THAT GROWS TIRESOME.

DEC. 27, 1882.

EDITOR NEW YORK MIRROR:

Have but this moment received a copy of THE MIRROR of 16th, containing my letter, etc. Regarding the statement that Dr. Galloway, of Eau Claire, told Lottie Clark that "Clifford uses his Masonic connection to further his business schemes," would say that I do not believe Dr. Galloway ever told her anything of the kind. In fact, don't believe he ever spoke to her; but to be positive about the matter, I shall write Galloway today, and on receipt of his reply will forward it to you.

Very respectfully,
EDWIN CLIFFORD.

PLEASANT WORDS.

INDIANAPOLIS, Dec. 27, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I can refrain no longer from expressing to you my thanks for your valuable and interesting paper.

I have been a constant reader for over three years, and I can say with truth that there is no paper which comes into my hands that I receive with more pleasure and enjoy the perusal of more than yours. And I defy any one to present to the intelligent and literary public a more interesting or more readable paper than your Christmas number for 1882. Every year you excel.

I wish you a happy and prosperous New Year and a largely increased circulation.

Respectfully yours,
FRANCIS B. PURDIE.

Complimentary.

[New Orleans Times-Democrat.]

The Christmas number of THE NEW YORK MIRROR is full of readable matter. Among the articles are stories by the following well-known professionals and authors: John McCullough, Fred. Lyster, Walter Pelham, of the Barton Opera Company; Joaquin Miller, R. G. Moore, Jennie June, Henry Edwards, Sidney Cowell, Mary H. Fiske, Modjeska, Florence R. Pendar, Stephen Fiske, John Howson and Harrison Grey Fiske.

[Salt Lake (Utah) Evening Chronicle.]

The Christmas number of THE NEW YORK MIRROR is a beautiful publication full of interest. The title page presents a picture of Edwin Booth as Richelieu.

[Paducah (Ky.) News.]

The Christmas number of THE NEW YORK MIRROR is an elegant specimen of typographical art, and replete with choice and entertaining reading matter.

[Lowell Daily Citizen.]

The holiday number of THE NEW YORK MIRROR, that bright reflector of dramatic doings from all over the world, is for sale at the news-stands. It has contributions from John McCullough, Joaquin Miller, Modjeska, Sydney Cowell, Lillian Russell, John Howson, and other well-known members of the profession, making a very attractive and entertaining collection.

[Lowell (Mass.) Daily Courier.]

The Christmas number of THE NEW YORK MIRROR is published, and is a very fine paper for ten cents. It contains original articles and stories by eminent actors, and is in the highest degree entertaining.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

nights and two matinees. The business was excellent. Rose Eytinge, supported by an excellent co., followed or remainder of week, and did nicely. Haverly's Minstrels 4th and 5th; Mitchell's Our Goblins, 6th.

Rand's Opera House (G. Rand, manager):. Frank Evans' Galley Slave comb. Dec. 25, 26 and 27, to good business. Thatcher, Primrose and West's Minstrels, 5th; Hague's English Minstrels, 6th.

Grand Central Theatre (Peter Curley, manager): This house has had large business the past week. This week's co. are the Davenport Brothers, Edward Joyce and Verona Carroll, Percy and Green, Joe Reymond and Ada Clifton.

BATAVIA.

Opera House (H. C. Ferren, manager): J. M. Hill's Margaret Mather co. came Dec. 26. Miss Mather fully sustained the reports which had preceded her as an actress of unmistakeable genius, and fully came up to the expectations of the large audience.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Margaret Mather, as Juliet, Christmas night, delighted a large and enthusiastic audience. Callender's Colored Minstrels gave a very light show to fair business, 29th. On the 4th we have W. H. Fitzgerald in The Girl That I Love.

Item: The present Christmas Number of THE MIRROR supersedes all previous issues, and is the most attractive and entertaining number that has ever reached our town.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): Dec. 26, Madison Square Theatre co. in Hazel Kirke, to good business, followed 28th by Callender's Minstrels. This is proverbially a minstrel town.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Rose Eytinge, in The Princess of Paris, drew a light house, Dec. 23, and gave satisfaction. Hague's British Minstrels drew the usual large holiday audience 25th, and gave a good performance. Billy Rice's Minstrels had a small house 26th and served up very antique viands, so to speak. Neil Burgess, 11th; T. W. Keene, 30th.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Dec. 18, Marion Elmore as Chispa to splendid business. Mestayer's Tourists to packed house, 21st.

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The Black Flag comb. captured over $3,600 Dec. 25, 26 and 27. The local press went for the managers in red-hot style, but did not seem to hurt them much. On the 27th the scenery was all sent to the depot, the party intending to give the show without it. Manager Comstock got wind of the matter and had it taken back. Barlow-Wilson Minstrels had large houses 29th and 30th. Kiralfy's Black Crook, 4th; Pat Rooney comb., 5th and 6th; Collier's Lights o' London, 8th, week.

Grand Opera House (George E. Stoneburner, manager): Draper and Herman's comb. gave One Hundred Wives matinee and evening, Dec. 25, in fair style to good business. Jesse James' horses, 8th and 9th.

Items: The Boston Ideals passed through to-day en route from Cincinnati to Pittsburg. Mary Beebe stopped here to make a snort visit.—W. H. Strickland is here working a Lights o' London boom.—The strike of the orchestra at the Grand is ended. They resumed work with the new year.

CANTON.

Opera House (Louis Schaefer, proprietor): Dec. 26 Ravel's Humpty Dumpty did a very fair business. They give a good entertainment and also a very fine street parade. The Girl That I Love had a fair audience 27th. Havlin's Fogg's Ferry comb. 6th.

AKRON.

Academy of Music (W. G. Robinson, manager): Ravel's Pantomime and Theatre Circus Dec. 25, afternoon and evening, to crowded houses. Corinne Merriemakers in Bijou 26th gave a pleasing entertainment to a small house. Corinne has improved since she appeared here last summer. William H. Fitzgerald, in Elliott Barnes' Girl That I Love, 28th, to a good house. In Grump Fitzgerald has a character that fits him like a glove. His acting was enthusiastically received. Baird's Minstrel 6th; Leavitt and Pastor's comb. 11th; Ben Maginley' Square Man 13th.

ZANESVILLE.

Schultz and Co.'s Opera House: The Girl That I Love co. on Christmas day to a crush. Anything draws on a holiday. The Jollities gave the Electrical Doll Dec. 28 to a large audience. The musical absurdity was preceded by John Gourlay's petite comedy, The Rights of Women. Mr. Morris was crippled orchestrally, so to speak, by the serious illness of his leading violinist, who was left behind at Newark. Mr. Gourlay and Rose Temple are great favorites with our theatre-goers and will always receive a welcome.

URBANA.

Bennett's Opera House: Baum's Maid of Arran Christmas night drew a rousing big house. Frank Mordaunt's Old Shipmates 26th; only fair house. Barlow-Wilson Minstrels 28th to big business. Ravel's Humpty Dumpty and Royal Circus 4th; Black Crook 6th; Havlin's Fogg's Ferry 11th; Leavitt's Giganteans 19th; Ranch 10 (return visit) 23d; Tourists 30th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, business manager): Carrie Stuart comb. in Callahan's Fogg's Ferry, Dec. 25 (with matinee), to good houses. Miss Stuart, who assumed the character of Chip, is, all things considered, a very bright little actress; but the rest of the co., as a rule, were painfully amateurish. Ben Maginley comb. in A Square Man 30th to good business. The colored whistler is a phenomenon. Collier's Lights o' London 5th and 6th.

Black's Opera House (George H. Coles, manager): Frank Mordaunt in Old Shipmates Dec. 25 (with matinee), to fine business. The audience expressed, with repeated applause of the most enthusiastic nature, the satisfaction that a really good and enjoyable play only can elicit from the hard-to-please audiences of to-day. Baum's Maid of Arran 29th and 30th to good houses.

Items: J. H. Aubrey, first violinist with the Jollities, is dangerously sick with hemorrhage of the lungs at Newark, O.—Baum's Maid of Arran co. gave a matinee 30th to good house. The co. is a good one.—The Black Crook co. is booked at the Grand for 8th, as is also Ravel's New Humpty Dumpty and Imperial Dog Circus 13th with matinee.—Charles E. Callahan, of Cincinnati, O., author of Fogg's Ferry, was in the city Monday.—Charles E. Pemberton, late stage manager Coffin's Crystal Theatre, spent the holidays here.—H. W. Maynard, business agent of the Jollities, was in the city Saturday.—The Christmas number of THE MIRROR was universally admired.

DAYTON.

Music Hall (Larry H. Reist, manager): Barlow-Wilson Minstrels, Christmas afternoon and evening, to crowded houses. The standing-room card was seen at half-past seven in the evening, and an hour later 2,120 persons had passed through the door, the largest audience (numerically) this season. The co. is first-class, and gave the best satisfaction. The Electric Doll, 9 4th, to a fair audience. The co. is good, John Gourlay and Rose Temple were very well received, and should they return I predict a larger audience. Ravel's H. D., 30th, matinee and evening, to poor houses. The specialties were good; but the pantomime was about as poor as I have ever seen. Booked: Maggie Mitchell, 9th; Geistinger, 12th, 13th; Janauschek, 15th; Mr. and Mrs. George S. Knight, 17th.

Gebhart's Opera House (Larry H. Reist, manager): Prof. J. C. Carpenter, 3d, two weeks.

Items: Manager James E. Fennessey, of Cincinnati, was in the city yesterday (30th.)—Wolf Brothers, bill-posters of this city, presented Music Hall with a $400 parlor scene, which is pronounced by competent judges as superior to any in this State.

PENNSYLVANIA.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Lizzie May Ulmer co., in Danites, Dec. 25, to one of the largest houses of the season. Audience well pleased. Barney McAuley, in A Messenger from Jarvis Section and The Jerseyman was greeted by large and very enthusiastic audiences. He is always well received here. Doing great business.

Item: The Danites co. closed at Cumberland, Md., 30th, and return to New York to rehearse '49.

ERIE.

Park Opera House (William J. Sell, manager): Union Square co., in Hazel Kirke, Dec. 25, to immense business. Rhea, in Much Ado about Nothing, 26th, to good business; second appearance this season. Manchester and Jennings Specialty co., to packed house, 29th, giving pleasing performance and something novel.

PITTSTON.

Music Hall (W. D. Evans, manager): Philadelphia Church Choir co., in Patience, Dec. 26, to good house. Co. good. Thomas W. Keene and co., in Richard III., 30th, to large house. Co. very fine.

DANVILLE.

Opera House (F. C. Angle, manager): Barney McAuley, in the Jerseyman, Dec. 30, to packed house. The co. are good, and give the best of satisfaction.

SHENANDOAH.

Academy of Music (C. J. Ferguson, proprietor): [illegible] Hawk, Conners and Kelley's Double Specialty co., Dec. 20, to good house. B. McAuley, in Uncle [illegible], 4th; Haworth's Hibernica, 18th.

MAHANOY CITY.

Opera House (C. Metz, proprietor): Palmer and Ulmer's Danite co. appeared Dec. 27, to a delighted audience, but not very profitable house. McIntyre-Heath's Specialty co. 28th. They gave an excellent variety performance, to a good-sized audience.

POTTSVILLE.

Academy of Music (Milton Boone, manager): Buffalo Bill, Dec. 27, showed to a $410 house. Carrie Swain, in Mat the Romp, 31st.

CONNELLSVILLE.

Newmeyer's Opera House (O. B. McCormick, manager): Marion Elmore, in Chispa, to medium house, Dec. 27. Should she ever return, she will a crowded house. Baird's Minstrels and the Ulmer Danites co. cancelled dates, leaving the month of January open. Duprez and Benedict's Minstrels 31st.

EASTON.

Opera House (William M. Shultz, manager): Christmas night, T. W. Keene played Macbeth in good style to a splendid house. Dec. 29, Uncle Tom's Cabin by a wretched co. J. A. Stevens, in Unknown, 1st, and Buffalo Bill, 3d.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Rooms for Rent was produced Dec. 29. Since its last presentation here the play has been thoroughly revised, is in excellent hands, and highly satisfied a large audience. Barney McAuley is booked for 4th, and George Adams' Pantomime co. 13th.

Item: The Jesse James comb., who were booked for Dec. 29, failed to come to time. I have since heard that the co. has "passed in its checks," and returned home sadder but wiser people.

READING.

Academy of Music (John D. Mishler, manager): Dec. 25, Buffalo Bill, to very large business. 26th, Thomas W. Keene, as Macbeth, appeared before a large and well pleased audience. 28th, Gorman Comic Opera co. in Mascotte, to good house. John A. Stevens, in Unknown, 3d; Barney McAuley, 5th, 6th.

Grand Opera House (George M. Miller, manager): Dec. 25 and 26, H. W. Williams' Manchester and Jennings Comedy co. drew very large houses; performance good throughout. 2d, Carrie Swain in Mat the Romp; Hyde and Behman's Consolidation, 3d; McIntyre and Heath's Specialty co., 6th.

CORRY.

Wright's Opera House (A. McFarland, manager): Madison Square Hazel Kirke to full house, 28th. Oliver Doud Byron, in Ten Thousand Miles Away, 11th.

HARRISBURG.

Opera House (H. J. Steel, manager): B. McAuley, Dec. 25, to large house. Buffalo Bill, 26th, to fair business. Keene, 27th, to light house. Patience, by Gorman's Opera co., to large and well pleased audience. This co. will return in a few weeks. Carrie Swain, 1st; Jeffreys-Lewis, in La Belle Russe, 2d; Adams' Humpty Dumpty, 10th; All at Sea, 11th.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Rooms for Rent Dec. 28; business fair; co. good; audience delighted. John A. Stevens will appear in Unknown on the 5th.

Items: The CHRISTMAS MIRROR was well received here, a large number of them having been ordered by our newsdealers. The members of the profession can always procure copies of THE MIRROR from the newsstand at the Union Depot.—Manager W. A. Edwards, of the Rooms for Rent co., complains very much of ill-treatment at Yonkers, N. Y., where his co. appeared on the 27th. He states that he never met with a more churlish set of people than is found in that town. He couldn't get as much as the loan of a stove without being asked for a pass in reciprocation.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Charlotte Thompson, in Jane Eyre, to a crowded house, Dec. 26. Robert Burdette, the *Hawkeye* humorist, was to have lectured 27th; but the audience being very small, they were dismissed and money refunded. Buffalo Bill, in Twenty Days, 28th, to a full house, particularly in the gallery. Gorman's Church Choir Opera co., in Patience, 29th, with a matinee performance of The Mascotte. Both were well attended by an appreciative audience. John A. Stevens, in Unknown, 2d; Carrie Swain, in Mat the Romp, 4th; Kate Claxton, in Two Orphans, 9th.

YORK.

York Opera House (Adams and Dale, managers): Charlotte Thompson made her first appearance here on Wednesday night, Dec. 27, to a fair house. Her rendition of the New Jane Eyre was quite frequently applauded. Only a Farmer's Daughter, with Agnes Herndon in the leading part, 28th, was a great improvement over the troupe presented here last season, and won the most hearty applause of the audience, who were only satisfied when Miss Herndon appeared before the curtain. Wednesday night, Jan. 3, Carrie Swain, in Mat the Romp.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (William H. Low, Jr., proprietor): The New Year opened at this theatre with Iolanthe by E. E. Rice's Opera co. She will tarry through the first half of the week, and will be followed by Callender's Consolidated Minstrels, who will complete the week.

Providence Opera House (George Hackett, manager): Lotta, this week.

Theatre Comique (Hopkins and Morrow, managers): Many old-time favorites appear this week. The American Four, consisting of Pettingill, Gale, Daly and Daily, are especially announced. Business is particularly good at this theatre.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Atkinson's Jollities came Dec. 26, to fair business. Jennie Yeamans and Frank Daniels worked hard, and at once installed themselves as favorites. Booked: Henderson's Opera co., 5th; Boston Theatre co., in Youth, 9th.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Mestayer's Tourists delighted the Charleston people Dec. 25th and 26th. They are funnier than ever, and did good business. Sam'l of Posen, 8th, 9th.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (Joseph Brooks, manager): Our Christmas attraction was Madame Janauschek, who opened at matinee, in Mother and Son, its first representation here. It was well received. At night she appeared as Marie Antoinette, and filled out remaining two nights of engagement with Bleak House and Mary Stuart. Business was very good. Hess Opera co. 4th and 5th.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Roland Reed, in Cheek, appeared to large houses Dec. 25 and 26, and matinee on latter date. Janauschek played to good and appreciative audiences, 28th, 29th and 30th, with matinee. Jefferson played Rip Christmas afternoon and Rivals at night to crowded houses. The Chanfrans are billed for 4th and 5th.

TEXAS.

GALVESTON.

Tremont Opera House (L. E. Spencer, manager) Closed one week for want of attraction, same being Christmas week, gave a concert on Christmas day, which was at best only a "catch" for the public, who expected to see or hear something good. Dec. 31 and 1, Whiteley's Hidden Hand.

HOUSTON.

Gray's Opera House (S. S. Ashe, manager): Dec. 19, four nights, Fred Warde.

Pillot's Opera House (J. E. Rielly, manager): Dec. 20 and 21, Rice's Surprise Party, to fair business. 25th and 26th, Esmeralda; receipts, $600.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Dec. 20, Marion Elmore, in Chispa, to good house; good show. 27th, Barry and Fay Comedy co. to crowded house, $500; great satisfaction in Irish Aristocracy. Sam'l of Posen 3d; Charlotte Thompson 4th.

DANVILLE.

Opera House (J. E. Catlin, manager): Professors C. M. and J. E. Kennedy in mesmerism engaged the Opera House for Christmas week, but on account of dull business closed the third night. M. B. Curtis, as Sam'l of Posen, 4th. Charlotte Thompson 5th.

RICHMOND.

Theatre (W. T. Powell, manager): Charlotte Thompson, ably supported, played Dec. 29 and 30, appearing in the New Jane Eyre and Silk or Cotton, to good business. Sam'l of Posen is here 1st and 2d, and the Gorman Opera troupe fills out the week, producing The Mascotte, Pirates of Penzance and Patience.

PETERSBURG.

Academy of Music (John B. Epes, manager): Abbey's East Lynne co. Dec. 26 to poor business. Irish Aristocracy at Muldoon's Picnic, by Barry and Fay, 29th, to large and enthusiastic audience. Charlotte Thompson appears 3d in the New Jane Eyre, for the benefit of the Relief Society of this city; and, from present indications, will be greeted with a crowded house.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Miss Jeffreys-Lewis, in La Belle Russe, appeared to a large audience, matinee and night of Dec. 24. Original Jollities performed to a good house, matinee and night 29th. The Girl That I Love to a fair audience 30th. Marion Elmore appeared in Chispa to good audiences 29th and 30th and matinee. Engagements: Pat Rooney 12th and 13th.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Charles Wyndham, Dec. 25, 26, 27, to packed houses, at advanced prices, giving Brighton and Fourteen Days. The scenery, which they carry with them, was magnificent. Milton Nobles, in The Phœnix, 28th, 29th, 30th. Interviews was also presented. Harry Meredith's Ranch 10, 4th, 5th, 6th; My Sweetheart, 8th, 9th, 10th; Madison Square co., in Esmeralda, 11th, 12th, 13th.

Academy of Music (Harry Deakin, manager): Fay Templeton Opera co., in Mascotte, Olivette and Billee Taylor, 22d, 23d; 24th, 25th, to splendid business, at popular prices, Christmas matinee, the crowd unable to gain admittance. Alvin Joslin, with his Jumbo diamond, opens up 31st, 1st, 2d, 3d.

RACINE.

Blake Opera House (J. M. Wood, manager): Miln-Burleigh co. played an engagement of two nights and matinee Dec. 23d and 25th, producing Richelieu, Hamlet and Othello, to large receipts. The stars were good, but their support was poor. Jumbo Davis, 30th, to good business. Only a Farmer's Daughter comes 13th; General Tom Thumb, 15th and 16th.

Opera House (Gus Frank, manager): The Swedish Lady Quartette, assisted by Eda Eliel, as dramatic reader, came 30th, to fair house. The evening's performance was well received.

Item: The editor of the Racine *Journal* has received the following letter from the Lester Combination: CYNTHIANA Ind., Dec. 21, 1882. DEAR SIR: At the commencement of this season J. P. Lester and W. A. Rosco, both from your city, organized a company known as the Lester Combination. The managing and financiering was done by W. A. Rusco. On yesterday, the 20th, Rusco jumped the train with the tickets, leaving the company without a dollar, after sticking to him for over six weeks without a cent of salary, not even leaving the property-box with us. On arriving at the next town on our trunks we telephoned Rusco and he very coolly answered that he would leave for Chicago that night, which he did. Mr. Lester is with the people and trying all he can to straighten matters, and in every manner acting in a way that would recommend him to the profession as an honorable manager and grateful gentleman. By giving publication to the above article in your valuable journal you will greatly oblige the company. (Signed) Frank Readick, Sam M. Blades, J. A. McKnight, J. R. Hankins, Miss Jessie Glover, Lucile I. Walker, Irwin Walker, Wm. Blackwell.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): The Helen Coleman Widow Bedott co. failed to appear Dec. 28, as advertised, having become financially embarassed in the towns south of here. Alvin Joslin, 6th; Alexander Caufman, 8th; Milton Nobles, 9th.

Item: Jackman White, the author of a number of popular songs, and at one time flute soloist with the Richings-Bernard Concert co., died in this city the 26th.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): The Colored Jubilee Singers occupied the stage Dec. 23. Their performance is hardly worthy of mention; audience very slim. Charles L. Howard's Aunt Keziah co., 25th, to poor house; very poor show. Helen Coleman's Widow Bedott co., billed for 26th, failed to appear; cause, left without funds at Rockford, Ill., the night before. Alvin Joslin coming 4th, and Only a Farmer's Daughter, 12th.

MADISON.

Opera House (George Burroughs, proprietor): The Charles L. Howard comb., in Joshua Whitcomb, billed for Dec. 23, failed to materialize. No word has been received from the comb. The Miln-Burleigh co., booked for 27th, have not reported. Rumor has it that considerable dissatisfaction exists in the comb.

Item: The fine appearance of THE CHRISTMAS MIRROR was appreciated by the readers of the paper.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): George S. Knight and wife appeared, Dec. 25, 26, 27 and 28 in Baron Rudolph and Otto. The house was crowded to the doors at both matinee and evening performances Christmas day; business was good remainder of the engagement. Salvini, in the Gladiator, 29th, had a full house. The performance was a good one. Salvini's co. produced The New Magdalen matinee and evening of 30th, to good audiences. Lewis Morrison and Marie Prescott were loudly applauded for their excellent acting.

Royal Opera House (J. C. Conner, manager): Maxwell's Black Dwarf co. opened 25th, Christmas matinee, to the largest house of the season. The house was also packed in the evening. Business was good all week. The piece was well presented, and the variety entertainment introduced during the play pleased greatly. The transformation scene at the close was also much admired. Billed, 1st and week, the Hartz comb.

Item: The Litta concerts, Dec. 25 and 26, at Horticultural Gardens Pavilion, were but fairly attended. An excellent programme was presented, and the co. deserved larger houses.

LONDON.

Grand Opera House (J. M. Lathrop, acting manager): The co. supporting Salvini appeared Dec. 28 in The New Magdalen, to a very poor house. Lillian Spencer, 29th, to fair business, and gave excellent entertainment.

Item: George Primrose, of T., P., W., was in town the past week.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ADA DYAS: New Bedford, Mass., 4; Fall River, 5; Newport, R. I., 6; Salem, Mass., 8; Lawrence, 9; Lowell, 10; Manchester, N. H., 11; Chelsea, Mass., 12; Portland, Me., 13; Augusta, 15; Bangor, 16; Lewiston, 17; Concord, N. H., 18; Fitchburg, Mass., 19, Worcester, 20; Pittsfield, 22; Springfield, 23; Willimantic, Ct., 24; Providence, R. I., 25; Hartford, Ct., 26; Trenton, N. J., 27; Philadelphia, 29, week.

ABBOTT OPERA CO.: Montreal, 1, week; Toronto, 8, week.

ADA GRAY: North Topeka, Kan., 4; Kansas City, Mo., 5, 6; Nebraska City, 8; Red Oak, Ia., 9; Creton, 10; Council Bluffs, 11.

ANNIE PIXLEY (M'liss): Chicago, Dec. 25, two weeks; Grand Rapids, Mich., 8; Jackson, 9; Ann Arbor, 10; Toledo, O., 11, 12, 13; Pittsburg, 15, week.

ACME OPERA CO.: Memphis, 4, 5, 6; Cairo, Ill., 8; Mexico, Mo., 9; Kansas City, 10, 11; Lawrence, Kas., 12; Leavenworth, 13; Atchison, 15; Lincoln, Neb., 16, 17; Omaha, 18, 19, 20.

ADAMS' PANTOMIME CO.: Washington, 1, week.

ALDRICH AND PARSLOE (My Partner): Brooklyn, Jan. 1, week.

ANTHONY AND ELLIS' U. T. C. No. 2: Cynthiana, Ky., 2; Lexington, 3; Richmond, Ind., 4; Mt. Sterling, 5; Winchester, 6.

ALICE OATES: St. Paul, 1, 2, 3, 4, 5; Stillwater, 6; Denver, 8, week.

ATKINSON'S JOLLITIES: Waterville, Me., 6.

AGNES WALLACE-VILLA CO.: Nebraska City, Neb., 3, 4, 5; Plattsmouth, 6, 8, 9; Atlantic, Ia., 10, 11, 12.

ARMSTRONG'S MINSTRELS: N. Y. City, 1, week.

BARTON OPERA CO. (Iolanthe): Utica, N. Y., 4; Syracuse, 5; Rochester, 6.

BARTLEY CAMPBELL'S WHITE SLAVE No. 1: N. Y. City, Jan. 1, two weeks; Richmond, Va., 15, 16.

BAKER AND FARRON: Trenton, N. J., 5; Wilmington, Del. 6; Lynchburg, Va., 8; Petersburg, 9; Charlotte, N. C., 10; Greenville, S. C., 11; Atlanta, Ga., 12; Montgomery, Ala., 13; New Orleans, 15, week.

BERTHA WELBY (One Woman's Life): Des Moines, Ia., 3, 4; Marshalltown, 5; Oskaloosa, 6; Ottumwa, 8, 9; Washington, 10.

BOUCICAULT: Boston, Jan. 1, several weeks.

BUFFALO BILL: New Brunswick, N. J., 4; Newark, 5; Paterson, 6; Brooklyn, 8, week.

BARNEY MCAULEY: Shenandoah, Pa., 4; Reading, 5, 6; Easton, 8; Allentown, 9; Lebanon, 10; Pottsville, 11; York, 12; Lancaster, 13; Philadelphia, 15, two weeks.

BARLOW-WILSON MINSTRELS: Louisville, 4, 5, 6.

BOSTON IDEAL OPERA CO.: Pittsburg, 1, week; Baltimore, 8, week; Washington, 15, two weeks.

BARRY AND FAY (Irish Aristocracy): Brooklyn 1, week; Providence, 8, 9, 10.

BROOKS AND DICKSON'S WORLD CO: Louisville, 1, week; Memphis, 8, week; New Orleans, 15, week.

BIG FOUR MINSTRELS: Louisville, 1, week.

BRIGGS' MINSTRELS: Lincoln, Ill., 4; Pekin, 5; Bloomington, 6; Ottawa, 8; La Salle, 9; Peru, 10; Streator, 11; Aurora, 12; Joliet, 13.

BALCH'S MAID OF ARRAN CO.: Detroit, Mich., 4, 5, 6; Toledo, O., 8, 9, 10; Grand Rapids, Mich., 11; Kalamazoo, 12; Muskegon, 13.

CALLENDER'S NEW COLORED MINSTRELS (Charles Callender, mgr.): Providence, R. I., 4, 5, 6; Portsmouth, N. H., 8; Portland, Me., 9; Lewiston, 10; Newburyport, Mass., 11; Manchester, N. H., 12; Brockton, Mass., 13.

CALLENDER'S CON. MINSTRELS (Howard Spear, mgr.): Bloomfield, N. J., 4; Morristown, 5; Elizabeth, 6; Plainfield, 8; Rahway, 9; Perth Amboy, 10; Keyport, 11; Asbury Park, 12; Long Branch, 13.

COLLIER'S LIGHTS O' LONDON A: Richmond, Ind., 3, 4; Springfield, O., 5, 6; Columbus, 8, week.

COLLIER'S LIGHTS O' LONDON, No. 1: Minneapolis, Minn., 1, week; Cedar Rapids, Ia., 8, 9; Des Moines, 10, 11, 12, 13; Leavenworth, Kas., 15; St. Joe, Mo., 16, 17, 18; Topeka, Kas., 19, 20; Kansas City, Mo., 22, week; Burlington, 29, 30.

CATHERINE LEWIS OPERA CO.: Bradford, Pa., 4; Rochester, N. Y., 5, 6; Philadelphia, 8, week.

CHARLOTTE THOMPSON: Lynchburg, Va., 4; Danville, 5; Charlotte, N. C., 6; Augusta, Ga., 8; Macon, 9; Atlanta, 10; Montgomery, Ala., 11; Mobile, 12; Pensacola, Fla., 13; New Orleans, 15, week.

CLARA MORRIS: N. Y. City, 8, week.

C. B. BISHOP (Strictly Business): Dubuque, Ia., 4; Cedar Rapids, 5; Washington City, 6.

C. A. GARDNER'S KARL CO.: Louisville, 1, week, Madison, Ind., 8; Columbus, O., 9; Lafayette, Ind., 10; Elkhart, 11.

CARRIE SWAIN (Mat the Romp): York, Pa., 4; Easton 5; Reading 6.

CHANFRAUS: Nashville, 4, 5, 6.

CLAIRE SCOTT: Houston, Tex., 4, week.

C. L. DAVIS: Janesville, Wis., 4.

DEN THOMPSON: Hartford, Ct., 4.

DUPREZ AND BENEDICT'S MINSTRELS: Westchester, Pa., 4; Dover, Del., 6; Chester, Pa., 7.

CLARA MORRIS: N. Y. City, 8 week.

DAVENE'S ATTRACTIONS: Hamilton, Ont., 4; Brantford, 5; Jackson, Mich., 6; Cincinnati, 8, week.

ENSIGN COMEDY CO. (Rooms for Rent): Owego, N. Y., 4; Waverly, 5; Corning, 6; Bath, 8; Penn Yan, 9; Batavia, 10; Buffalo, 11, 12, 13; Titusville, Pa., 15; Meadville, 16; Newcastle, 17, Alliance, O., 18; Canton, 19, 20; Youngstown, 22; Corry, Pa., 23; Salamanca, N. Y., 24; St. Catherines, Ont., 25; Toronto, 26, 27.

EQUINE PARADOX: Boston, 1, four weeks; Fall River, 29, 30, 31; Providence, Feb. 1, 2, 3.

FAY TEMPLETON OPERA CO.: Helena, Ark., 3, 4; Little Rock, 5, 6; Shreveport, La., 8, 9; Tyler, Tex., 10; Dallas, 11, 12, 13; Waco, 15, 16, 17.

FRANK MAYO: Milledgeville, 4; Atlanta, 5, 6; Savannah, 8, 9; Charlotte, N. C., 11; Athens, Ga., 13; Rome, 15; Chattanooga, Tenn., 16; Murfreesboro, 17; Evansville, Ind., 18; Vincennes, 20; St. Louis, 22, week.

FRANK MORDAUNT (Old Shipmates): Paducah, Ky., 4; Cairo, 5; Vincennes, Ind., 6; Indianapolis, 8, 9; Crawfordsville, 10; Lafayette, 11; Danville, Ill., 12; Mattoon, 13; St. Louis, 15, week; Quincy, Ill., 22; Jacksville, 23; Springfield, 24; Decatur, 25; Lincoln, 26.

FRANK I. FRAYNE: Fitchburg, Mass., 4; Lawrence, 5; Manchester, N. H., 6; N. Y. City, 8, two weeks; Baltimore, 22, week.

FRANK EVANS (Galley Slave): Jimestown, N. Y., 6.

FLORENCES: Danbury, Ct., 8.

GEORGE S. KNIGHT: Flint, Mich., 4; Ionia, 5; Grand Rapids, 6; Muskegon, 8; Lansing, 9; Jackson, 10; Detroit, 11, 12, 13; Toledo, O., 15; Sandusky, 16; Dayton, 17; Indianapolis, 18, 19, 20.

GOODWIN AND THORNE'S BLACK FLAG: Chicago, Jan. 1, two weeks; N. Y. City, 15, three weeks.

GORMAN'S CHURCH CHOIR CO.: Richmond, Va., 3, 4, 5, 6; Norfolk, 8; Petersburg, 9; Lynchburg, 10; Danville, 11; Raleigh, N. C., 12; Goldsboro, 13; Wilmington, 15, 16; Charleston, 17, 18; Savannah, 19, 20; Augusta, 22, 23; Athens, 24; Greenville, S. C., 25; Charlotte, N. C., 26; Norfolk, Va., 27; Baltimore, 29, week.

GUS WILLIAMS (One of the Finest): Baltimore, Jan. 1, week; Pittsburg, 8, week.

GEISTINGER: New Orleans, Dec. 25, two weeks.

HERNE'S HEARTS OF OAK: St. Louis, 1, week; Decatur, Ill., 8, Bloomington, 9; Aurora, Ind., 10; Galesburg, Ill., 11; Burlington, Ia., 12; Cedar Rapids, 13; Minneapolis, 15, 16, 17; Stillwater, Minn., 18; St. Paul, 19, 20.

HARRY RICHMOND CO.: Cincinnati, 1, week; Wheeling, W. Va., 8, week; Cleveland, 15, week.

HAVERLY'S MASTODONS: Troy, 4, 5; Burlington, Vt., 6; Montreal, 8, week; Chicago, 15, two weeks; Erie, Pa., 29; Albany, 30, 31; Utica, Feb. 1; Syracuse, 2; Rochester, 3.

HERRMANN: Boston, Dec. 25, two weeks; Fall River, Mass., 8.

HARRISONS (Alice and Louis): Milwaukee, 4, 5, 6; Chicago, 8, week.

HANLONS: Hartford, Ct., 4, 5.

HANLEY'S SQUATTER SOVEREIGNTY CO.: St Louis, 1, week; Bloomington, Ill., 8; Peoria, 9; Indianapolis, 11, 12, 13.

HART AND SULLIVAN'S FEMALE MASTODONS: Buffalo, 1, week; Syracuse, 8, week.

HARRY MEREDITH (Ranch 10): Milwaukee, 4, 5, 6; Chicago, 8, week.

HOWORTH'S HIBERNICA: Phœnixville, Pa., 4; Pottstown, 5.

HAGUE'S MINSTRELS: Albany, 4, 5; Troy, 6.

HI HENRY'S MINSTRELS: Streator, Ill., 4.

HARRY WEBBER: Oskaloosa, Ia., 3, 4; Albia, 5, 6; Fairfield, 8; Muscatine, 10, 11; Clinton, 12; Dixon, 13.

HAVLIN'S FOGG'S FERRY CO. No. 2: Youngstown, O., 4; Canton, 5, 6; Clyde, 8; Fremont, 9; Bellefontaine, 10; Urbana, 11; Middletown, 12; Eaton, 13; Covington, Ky., 15; Georgetown, 16; Winchester, 17; Mt. Sterling, 18; Lexington, 19; Versailles, 20.

HARRY MINER'S COMEDY FOUR: Boston, 1, week.

J. K. EMMET: N. Y. City, 1, six weeks.

JOSEPH JEFFERSON: Rome, Ga., 4; Selma, Ala., 5; Montgomery, 6; New Orleans, 8, week; Galveston, 15, 16, 17; Houston, 18, 19, 20.

JANAUSCHEK: Indianapolis, 4, 5, 6; Louisville, 8, week; St. Louis, 15, week.

JOSEPH MURPHY: Des Moines, 3, 4; Omaha, Neb., 5, 6; Council Bluffs, Ia., 8; St. Joe, Mo., 9, 10; Lawrence, Kas., 11; Topeka, 12, 13.

JOHN T. RAYMOND: Williamsburg, 1, week; Albany, 8, 9, 10; Troy, 11, 12, 13; N. Y. City, 15.

JOHN MCCULLOUGH: Philadelphia, Dec. 25, two weeks; Brooklyn, Jan. 8, week; Boston, 15, three weeks; Manchester, N. H., Feb. 5; Portsmouth, 6; Lewiston, Me., 7; Bangor, 8; Portland, 9, 10; Salem, Mass., 12.

JOHN A. STEVENS: Allentown, Pa., 4.

JOSEPH DOWLING: Chicago, 1, week.

J. Z. LITTLE'S WORLD CO: Joliet, Ill., 3, 4; South Bend, Ind., 5, 6; Buffalo, 8, week.

JOSEPH WHEELOCK: Brooklyn, 1, week; Williamsburg, 8, week.

JEANNIE WINSTON OPERA CO.: Ithaca, N. Y., 4; Philadelphia, 8, week.

JOHN THOMPSON (Around the World): Lagrange, Ga., 4; Newnan, 5; Griffin, 6; Atlanta, 8, 9; Athens, 10; Washington, 11; Augusta, 12.

KATE CLAXTON: N. Y., City, Dec. 25, two weeks.

KIRALFYS' AROUND THE WORLD: Baltimore, 1, week; Philadelphia, 8, two weeks; Newark, N. J., 22, week.

KIRALFYS' BLACK CROOK No. 1: Rochester, 4, 5, 6; Utica, 8, 9.

KELLOGG-BRIGNOLI CONCERT CO: Macon, Ga., Jan. 5; Columbus, 6; Montgomery, Ala., 8; Selma, 9; Vicksburg, 11; Jackson, 12.

KENDALL COMB.: Yankton, Dak., Jan. 2, 3, 4, 5, 6.

KATIE PUTNAM: Birmingham, Jan. 4, 5; Rome, Ga., 6; Atlanta, 8, 9; Columbus, 10, 11; Montgomery, Ala., 12, 13.

LAWRENCE BARRETT: Cincinnati, Jan. 8, week; Louisville, 15, 16, 17; Memphis, 18, 19, 20.

LEAVITT'S ALL-STAR SPECIALTY CO.: San Francisco, Dec. 25, four weeks.

LEAVITT-PASTOR CO.: Cleveland, 8, 9, 10; Akron, O., 11; Youngstown, 12; Erie, Pa., 13.

LEAVITT'S GIGANTEAN MINSTRELS: Pueblo, Col., Jan. 4, 5; Colorado Springs, 6; Golden, 8; Georgetown, 9; Central City, 10; Boulder, 11; Ft. Collins, 12; Cheyenne, W. T., 13.

LEAVITT'S RENTZ-SANTLEY CO.: Chicago, Jan. 1, week; St. Louis, 15, week.

LOTTA: Providence, 1, week; Washington, 8, week.

LA BELLE RUSSE (Jeffreys-Lewis): Elizabeth, N. J., 4; Newark, 5, 6; Jersey City, 8, 9, 10; Poughkeepsie, N. Y., 11; Rondout, 12.

LILLIAN SPENCER: Detroit, 4, 5, 6.

LILLIAN CLEVES:

It is easy to explain the absence of the true bohemian element in this city. Men of wit and talent find a ready market for their services, as the realms of journalism, art and literature are always open to worthy aspirants. The rushing, bustling business habits of our people are infectious, and can only be resisted by people utterly devoid of brain and spirit. Steady occupation induces rational and temperate forms of social enjoyment and creates a healthy detestation for the ephemeral enjoyments that are accounted essential to happiness in cities where indolence is second nature and deliberateness in work and pleasure habitual. The foreigners flocking to our shores lose their national characteristics after they have dwelt among us for a short time, imbibing the vigor and zest that we possess in a superlative degree. Those of them that were bohemians abroad vie with the most active of our citizens in the universal struggle for the almighty dollar.

Years ago we had here Knights of the Round Table, composed of the liveliest wits and wags of the stage, the press and learned professions, who met at Old Tom's, in Thames Alley, and passed the nights in congenial revelry. But those were the days of Poe, Willis, Burton, Hamblin, Irving and men of equal renown. They were united by bonds of sympathy that long since were broken. The hordes of frauds and pretenders had not appeared upon the scene; conviviality was not synonymous with debauch, and wit was not another term for ribaldry. Long since that condition of things underwent a decided change, from which there is no immediate prospect of recovery. Antagonism has taken the place of friendship among the classes of men who in the old times were bohemians. The journalist, actor and author raises his hand against his brother, and the spirit of rivalry and competition, fatal to fraternity, is abroad among them. This, together with the other causes before mentioned, not only impedes but actually prevents bohemianism in New York.

One-Night Stands.

The small towns suffer this season more than ever. Managers of the leading attractions, disgusted with past experiences, shun the one-night stands as places where money is lost but not made. A town of eight or ten thousand inhabitants will liberally support one or two performances each week; but if a different combination puts in an appearance on every night from Monday to Saturday, the same amount of money must be divided between them all, and the consequence is that the visitors are greeted by comparatively empty benches, and leave with the idea that "jay" towns are synonymous with queer business. The result of over-crowding such communities for the past two seasons is seen very plainly this year. The big guns of the profession shoot clear of the little places, aiming at the great commercial centres, even if in carrying out their plans long jumps and heavy railroad fares are thereby entailed. Managers of smaller companies are thus crowded out of the cities, and are obliged to go feeling their way about in remote rural districts with an advance agent ahead making dates that the combinations fill when they are but one week old. Many smash-ups inevitably occur among these small-fry, for the inhabitants of the one-night stands, who have been in the habit during the past two or three years of seeing Anderson, McCullough, Barrett, Booth and all the leading attractions, cannot be coaxed out to patronize new plays and actors of whom they have not heard.

There is as much money in the small towns for theatricals as there ever was. But before it can be drawn upon, a new basis for operations must be adopted by resident and local managers alike. Our country cousins are willing to return a good harvest if the seed be rightly sown. They are glad to support recognized combinations of the merit of which they are cognizant, although they are and always will be chary of yielding up their well-husbanded dollars to nomads who are not fortunate enough to have been trumpeted by Fame and the newspapers. The fact must sooner or later be admitted on all sides that the present state of things must be remedied if the one-night stands are again to be an object for the attentions of the important operators in the dramatic field. The managers of theatres in towns of less than twenty-five thousand inhabitants should organize themselves into a protective league for the purpose of regaining the ground they have lost. They must agree to play each week only the number of companies that their towns will profitably support. Some can stand but one show a week; others will profitably remunerate two visiting troupes, and places of superior size may safely take in three. Traveling managers also ought to band themselves together and peremptorily refuse to make dates unless the limit of combinations presented each week is complied with. The beneficial result, were these conditions made and adhered to, would immediately appear in increased receipts and satisfaction among managers and public alike. It is the only salvation for the one-night stands, and THE MIRROR hopes those interested will think it over and act accordingly when they gather on the Square next Summer to fill time.

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See local, page 16, Midsummer Number, 1882.

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[FIFTH YEAR.]
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The Giddy Gusher

ON HIGH ART OF BOTH KINDS.

I remember feeling ill myself after a prolonged interview with some of the works of art hung in the Capitol. One particularly aggravating picture, representing the battle of something or other—a sort of military erysipelas—gave me the painter's colic. And I came near having total collapse when I struck Powell's boat-load of terrors. Here, now, Louis Tiffany decorates that unfortunate mausoleum of the beautiful, and straightway poor old gentlemen of unimpaired eyesight lay down and die. Chester Arthur gets so scared that he flies to the only undecorated room and bolts the door on the advance of high art. The work of the æsthete takes early effect in the year 1883, and the death of the Haytien Minister should be a warning to the fiery untamed decorators of this age; and particularly to the young ladies of the present day should this accident come home as a lesson. Throughout the length and breadth of the land female America is at it. Art shops are springing up on every street and avenue, where pigments and plaques, and turpentine and tambourines, and palettes and plaster-of-paris can be bought by the idle and idotic.

* * *

To stand at a counter in one of these places and hear the adolescent artiste prate of underglaze and firing, is to form some idea of the extent to which this disease has spread; and to visit the homes of about fourteen girls out of twelve, is to realize the extent of female malignity and male endurance.

Maria Gushington (a second cousin of the Gusher) has been decorating her father's chamber; the old man has been confined to his bed ever since the work was completed. She (Maria) has hung two ribbon-bowed tambourines each side of his bed. On their sheepskin heads she has painted apoplectic roses and consumptive calla lilies. You know the lilies from the roses by their complexions. On a satin screen a tableau, taken from "Mary had a Little Lamb," is beautifully daubed. You have no hesitation in selecting Mary from the lamb, because Mary has fewer legs than the lamb and is not so woolly. But, then, Maria soared to higher flights. Above the mantel is an ambitious representation of Taunhauser and Venus, and she can give you twenty-seven guesses and you wouldn't come within three blocks of the subject. I firmly believed it to be the Annunciation for some time, till, discovering the leg of a bed, I concluded it was the raising of the widow's son (for in some way I understood it to be a Scriptural subject). Finding I was mistaken, it was to me until yesterday an interesting reproduction of that exciting episode, "The Charge of the Light Brigade." But Maria alluded to it yesterday as her great picture of Taunhauser and Venus. I feel much upset in consequence: a ruthless change of opinion taking place suddenly inside me is as bad as an entire change of diet. No wonder the old man's sick. He has slept amid these pictorial puzzles for over a week, and he's all broke up.

* * *

History repeats itself. It's the old story of theorem painting and sampler-working over again. My grandmother of blessed memory, prosecuted to her latest days an art taught in ladies' academies during the administration of George Washington and his immediate successors. She possessed a multitude of little cards in which holes were cut the shape of fruit and flowers. She laid her card-board pattern on the article to be decorated, and passed a sponge wet with paint over the holes. This was simple, and the effect was as ample as that of the average painted tambourine.

However, if theorem painting was easy, the sampler was a struggle. When the Lord's Prayer, the girl's age, two willow trees and a selection of strawberries had been delineated on a piece of linen with laborious stitching, woman found that life was not a thornless bed of roses, and when it was hung up in the best room, over a horsehair sofa, it was no unusual thing to have a hearse backed up to the front door as often as once a month, while the weak-kneed succumbed and only the fittest survived.

* * *

In view of the great increase of mortality and decorative art, would it not be well to take legislative means to restrain the young women? Let the unfortunate girl who doesn't know one tune from another, and has not a note in her voice, be prevented by law from undertaking the study of music. Let the artist who paints a rose so much like a bunion that a chiropodist would hang it out for a sign, be forcibly debarred from disfiguring our homes.

* * *

The worst thing in the way of decorative art I have seen lately is the X-mas card screen. Several friends are busy patching bits of velvet of irregular shapes between the cards received during the holiday season, and having the whole fabric mounted on wooden frames. They are decidedly useful and really handsome. A dear little thing I know has one partially completed and appeals to me for more raw material. Now, here's a chance for Gusher readers to do a benevolvent action. Send one card from out your stock to Miss G. G., MIRROR office, and by the size of this screen I can judge how many friends the old girl has made since she tackled this department.

* * *

Having had my fling at the decorative females, I feel that even-handed justice demands a word for the decorated males. I never have to look around an instant for a subject for dissection—here's a cadaver right at hand. We all know him. He's on exhibition in the lobbies of many theatres (not any more at the Standard, thank you; Mr. Henderson has put a stop to that). You know there's a phosphorescent exhalation from defunct animals at night. What with the brass stopper Nature has put on this man, his gig lamps and his crockery smile, the great bounced during the evening lights up like a dead mackerel. What a world this is getting to be for our poor friend—bounced out of the Standard, bounced off a London paper, which has been his chief pull the last year; bounced by a long suffering wife. What remains but a probable bounce from Kathleen, who is sure to find him out in a little while.

The feather that broke an endearing spirit fell amid the snow the night before Thanksgiving. It was a sad episode for the gentle wife in the case; but it's too funny to be lost in the rest of the gloomy circumstances.

At half-past five this stormy day in November, the lady in question was in a Sixth avenue shoe-store, when she became aware of the phosphorescent light that exudes from the author of her miseries and several other short stories. He was presiding over the fitting of boots upon a pair of female feet, and with a tenderness suggesting the presence of corns, hovered over the British coryphee who has led him astray for the fiftieth time.

The poor wife reached forth an indignant finger, and touched him on the arm. Oh! the crockery whiteness that came over the face that usually wears the crockery smile; he gasped, but he uttered no word.

"I've been waiting some minutes for you to turn round," said the gentle woman.

The man uttered something about seeing her at six o'clock, grabbed his companion by the arm, and together they hastily left the shop. The wife, in a whirl of grief, outraged and sick at heart, crept to her pleasureless home. At seven, with all the bounce that has been given him lately, and some more that he was born with, the gilt-edged one turned up.

"Well," said he, "what have you got to say for your conduct to-day?"

As the unhappy woman had conducted herself home with a small and unoffending pair of rubbers, this seemed to be a little off.

"Yes," he continued, excitedly, "you had no business to speak to me in that store. That woman I escorted there at the request of my partner, who is interested in her. I am outraged and indignant that you, my wife, should put yourself on such a footing with such a person by addressing me in her company."

Madame vouchsafed no reply. Monsieur began again:

"I have made my explanation. I demand of you an apology. You know what you think of my story."

"That it's a poor one," retorted Madame, "even for so short a time as you have had for its construction; but it has its merits. It's the the last one of its series you will ever tell me."

There was a quiet determination in the mild woman's demeanor that told a wonderful story to the flashy young man. A day or so after, watching his opportunity when his wife was out, he gathered his little effects, took his pie-box, his desk, and his one other piece of furniture (an ebony rack), and fled without a word.

The day of discovery had dawned upon him, and the coward's refuge, his legs, helped him out.

But oh! but oh! if he could see what the end of all this is certain to be! No pent-up Metropolis would contract his voyage, but he would skip where indignant newspaper proprietors and irate managers and deceived women could not reach his fiery mane and drag him up for further investigation.

Oh, it's opened a bad year for the decorators and the decorated; but it's already afforded a great deal of fun to

THE GIDDY GUSHER.

Altering the Alcazar.

The interior of the Alcazar presented a dreary aspect yesterday afternoon. Manager Hickey commenced work on the place in the morning, and by four o'clock the auditorium looked like a perfect wreck. The main floor will be taken up and a new one laid for the parquet. The private boxes were already under way. The balcony which is to be built will, in connection with the private boxes, take away the former desolate look of the interior and serve to render it much more agreeable to the eye. It will have a pitch of nearly nine feet. When Manager Hickey fully completes his arrangements, the Cosmopolitan Opera House will be one of the finest theatres in the country.

The building, with a frontage of one hundred feet on Broadway and one hundred and seventy feet on Forty-first street, affords unusual advantages for exit. The entire side on Forty-first street on the lower floor is made up of large doors, which can be thrown open at a moment's notice. Manager Hickey showed THE MIRROR representative through the place yesterday and explained the various changes. He stated that he had succeeded in booking many of the leading attractions. He will open his season on Feb. 12 with Emmet.

"There's a great deal to be done before that time," said Mr. Hickey; "but we have a large force of men at work, and will be ready without fail."

A feature of the new house will be two rooms off the foyer, which are to be elegantly fitted up. The bar-room, which is one of the largest in the city, is to be decorated in superb style, and can be entered without leaving the building.

The prices of admission adopted by Mr. Hickey will be $1, 75, 50 and 25 cents, thus affording the masses an opportunity to witness first-class attractions. Emmet visited the building yesterday, and said that he believed the Cosmopolitan would be perfect in every respect.

The Morton House Row.

The row that occurred on Sunday afternoon in the office of the Morton House, in which two or three professionals figured, was not worth the space given it by the *Herald*, *Sun* and other morning papers. The reporters got very few of the genuine facts, and those they managed to bungle and distort, as is their usual custom. The truth of the matter THE MIRROR has ascertained from participants and eye-witnesses, and it is published not so much as a subject of public interest as to correct the misstatements of the blundering dailies.

A non-combatant gives the following account: "About four o'clock Monday afternoon, Osmond Tearle, who had arrived from England at nine the same morning on the *Britannic*, entered the Morton House bar in company with G. W. Morton and a Mr. Eyre, cousin of Gerald Eyre. Having taken one or two drinks, Mr. Morton left his companions and walked through to the office of the hotel. Here Charles Abbett, of Emmet's company, Jerome Eddy, of the *Sunday Courier*, and three or four others were seated. Mr. Morton, being somewhat in liquor, staggered as he approached the door leading out to Fourteenth street, and on looking toward the group before mentioned thought he detected a smile on Mr. Abbott's countenance, probably induced by Morton's oscillations. This real or imagined smile roused Mr. Morton's wrath, and he turned fiercely upon Mr. Abbott.

"'You're laughing at me!' he exclaimed.

"'I'm not,' replied Abbott.

"'I say you are,' reiterated Morton.

"'I repeat that I'm not,' rejoined Abbott.

"'If you laugh at me again I'll pull your nose,' threatened Morton.

"'I don't think you will,' answered Abbott. Notwithstanding, Morton carried his threat out, and in a moment those that surrounded Abbott were on their feet and pitching into Morton.

"Mr. Tearle, hearing sounds of a scrimmage, rushed in and attempted to quell the fight, asking Morton's opponents to desist and give him at least a fair show by tackling him one at a time. These words had not the desired effect, and the muss continued. Abbott gave Morton a black eye, and Mr Eyre, who, as far as I saw, took no part in the struggle, was thrown down on the marble floor. One leg twisted under him as he fell, and he sustained what is known among medical people as a Pott's fracture of the leg, just above the ankle.

"Meantime a policeman was sent for, and Officer Martin took Morton to the Jefferson Market Police Court, where he was locked up on a charge of assault and battery preferred by Abbott. Tuesday morning the gentleman was arraigned before Justice Bixby. Mr. Abbott did not appear against him; but Martin, the policeman, charged him with being drunk and disorderly, and Morton was held for further examination.

Mr. Tearle was seen on Tuesday by a representative of THE MIRROR. He regretted exceedingly the publicity given the unfortunate affair. His story of what happened tallies with that given above.

"The fact is," said Mr. Tearle, "there were no aspersions cast upon American actors by Mr. Morton. It happens that gentleman is not an Englishman, but a native of this country. He is not an actor. I met him first some years ago, and the acquaintance was renewed in Liverpool, where I played a week's engagement previous to sailing for this side. He came over on the *Britannic* with me. On Sunday we met many friends, with the natural consequences. Mr. Morton was visibly affected by the stress of hospitality, and when we went into the Morton House I don't think he was responsible for his conduct. When I heard the row, and found Morton the centre of a group of assailants, I interfered in order to stop hostilities, or at any rate to get fair play for my friend, who had too many toes to contend with. There was no offensive allusion made to the American or English element present."

"Is it true, as the *Herald* states, that you were knocked down?"

"No. I was not injured, or even struck."

"Is it true that Morton called Abbott a 'hamfatter,' as the *Sun* reported?"

"No. Morton doesn't know the significance of that piece of slang."

"Did you cast any reflections upon American professionals?"

"No. That was another *Herald* mistake."

"You have not denied the misstatements by writing that paper a letter for publication?"

"Certainly not. I don't care to enter into controversies with newspapers, and I would like the whole matter to drop, as it's very unpleasant and appears to place me in a false light. I like America and the Americans, and the best proof of it is that I'm back here in little more than six months after my departure."

This is quite true. Mr. Tearle has always expressed himself in glowing terms of us, not only while residing in New York, but while acting in England. The tenor of his letters to friends here while absent was anxiety to be among us again. So much is he impressed with American life that he has taken the necessary steps to secure naturalization and become a citizen of the Republic.

Mr. Eyre's case is peculiarly unfortunate. The gentleman, according to some accounts, was not actively concerned in the *melée*, yet he suffered more damage than the actual participants. He lives on Staten Island, and on Saturday night rowed out in a small boat to Quarantine, and went on board the *Britannic* to see his friend Tearle. He was with the latter all day Sunday. When he discovered that his leg was broken by the fall in the Morton House he called a cab and, knowing nowhere else to go, drove to the Lambs Club, of which his cousin, Gerald, and Tearle are members. He is not enrolled. At the club-house Mr. Eyre was given a room and Dr. Robertson was called. Later Tearle and Gerald Eyre left word with the steward to give the gentleman every comfort and charge it to their personal account. On Monday morning Dr. Robertson set the broken limb and eneased it in a plaster-of-paris bandage.

The House Committee of the Lambs met later in the day and sent word to Mr. Eyre that as he was not a member of the club he must leave the building. Mr. Eyre sent word back that he was willing to go, but the physician said it would be unsafe. The House Committee was obdurate, inhumanly insisting on his going. The gentleman was therefore removed to the home of his physician in an ambulance.

Mr. Tearle and Gerald Eyre were indignant at the extraordinary conduct of the House Committee, believing that they should have stretched their rules in this case, considering the circumstances and Eyre's friendly relations toward several members of the Lambs. Monday evening both tendered their resignations to the club. Other gentlemen who feel as Tearle and Eyre do will probably follow their example.

Mr. James Eyre said to a reporter who called on him last evening: "Here I am, laid up with a broken leg, due to this affair, and yet I had nothing to do with it. I was sitting in a chair when I heard the row, and starting up suddenly, I slipped on the smooth marble and broke my leg."

Dr. Robertson says that Mr. Eyre would be able to get out on crutches in three weeks, but would not be able to use the broken leg in less than six weeks. The patient is in good condition, with no fever, and nothing worse than a tedious waiting for the bones to knit is anticipated. Mr. Eyre described G. W. Morton as a man of good family and possessed of ample means. He boards at the Continental Hotel and is reputed to be a "good fellow;" but on the night in question is said to have looked too often in the glass.

Mr. Abbott called at THE MIRROR office Tuesday evening, and when questioned made the following statement: "Just before the trouble began I was talking to Murry Woods and George Farren. Mr. Tearle and Morton stood by the desk in the office. James Eyre stood at the door waiting for them to come out. He was the real cause of hostilities, beginning by making some remark to me. I said I was not talking to him and asked him to mind his own business. Eyre replied, 'You're a d—d liar.' Then Tearle and Morton stepped up, the former saying to me, 'You've insulted my friend.' I replied that he was much mistaken we're not noticing or talking to your friend. Tearle said to me, 'You're a d—d liar.' I turned to assure him it was not so, when Morton approached and reiterated Tearle's offensive remark adding, 'I'll pull your nose for you.' On that I struck Morton in the eye, knocking him down. Tearle, Eyre and Morton then assaulted me together. I said to the bystanders: 'Are you going to see me attacked by three men?' Somebody (I think it was Farren) pulled Eyre off, leaving me to take care off Morton. A rush was made, and Eyre, Morton and myself went down together. While on the floor somebody kicked me in the back and neck three or four times. There were no enemies but Tearle left standing. I could not say he did it; but there was nobody else who would have treated me that way purposely.

"Several people then separated us. I stood against the counter and said: 'Give me some show. I'll take one at a time as long as I last.' Tearle exclaimed, 'Take me first.' Morton jumped in front of him, shouting, 'Leave him to me. I'll attend to him.' We clinched and I threw him to the floor. Tearle said to Morton while we were down, 'George, give it to him Lancashire style.' Farren interfered saying: 'That's all right. He's getting it American style.' While we were tusseling on the floor the police entered and arrested us both. I made no charge against Morton, and on stating the case was discharged myself immediately by the police sergeant."

Lillian Russell's Physicians.

The condition of Lillian Russell, though improved, is still critical. During last week her fever took such an unfavorable turn that her physician deemed it necessary to call several consultations, at which a number of eminent medical men assisted. On Friday and Saturday a change for the better was observed and the immediate danger became less.

Miss Russell's mother, Mrs. Leonard, has decided opinions of her own in many matters, and especially on the question of medicine. She is a firm believer in the homœopathic mode of treatment, and has no faith in the allopathic school. It was a gentleman belonging to the latter order of physicians, it will be remembered, who took charge of Miss Russell's case a short time ago, when it was more complicated than at present and palpably indicative of a fatal termination. This doctor so successfully treated the prima donna that she was able to appear in The Sorcerer for a few nights. But he advised against her return to work so soon, predicting evil consequences. They followed, and Miss Russell was obliged to take to her bed again. On Saturday, Mrs. Leonard, who did not think the allopathic medicines administered by the doctor efficacious, sent him a note asking that he retire from the case to satisfy her prejudices. She said she believed implicitly in his ability, but not in his school. The doctor of course complied with the request, leaving Miss Russell's convalescence to the care of a homœopathic practictioner, who is now in attendance.

The recovery will be slow. Miss Russell will not be able to sing again for some time. Typhoid fever is a tedious disease, that often consumes time as well as the strength of a patient before a cure is effected.

The Story of Virginia.

The new opera, Virginia, by Stephens and Solomon, which will be produced for the first time on Tuesday next at the Bijou, has a very charming story. In the first act a number of villagers are about to celebrate the first of May and the nuptials of Paul and Virginia. Mrs. Cowslip, Paul's grandmother, it appears, has considerable doubt as to the identity of her grandson. Having left the boy marked with a pottle of strawberries at the foundling hospital during a severe winter, she cannot understand how this same mark has become on a strawberry only when she reclaims the lad. Brownjones, a railway guard, being an orphan, contrasts the joy of the bridegroom with his own unhappy fate and declares himself ready to sacrifice soul and body to be in a similar position. A supposed thunder storm causes him to seek shelter, when Mr. Nicholas De Ville, the modern Mephisto, introduces himself as a matrimonial agent, and shows him the photographs of several ladies, one being that of Virginia, with whom Brownjones falls madly in love. De Ville gives Brownjones an irresistible magic ring. A chorus of milk-maids is followed by Virginia who is lovingly received by the impatient Paul. They are joined by Lady Magnolia, the "Squire" of the village, who, on account of her riches, is pestered by a band of Younger Sons of good family to make one of them happy. De Ville and Brownjones appear, the latter in the character of a jeweler. He offers trinkets and rings for sale. Paul having forgotten to get the wedding-ring, Lady Magnolia buys one, which she gives to Paul to marry Virginia with. At the same time Brownjones presents Virginia with another. The effect of the two rings is magical. Paul and Lady Magnolia fall deeply in love with one another, and Brownjones and Virginia do the same. De Ville, however, suddenly appears and declares Brownjones to be the long lost heir to the Marquis de Smith. De Ville quietly contemplates the influence which he has gained over all—save one, Samuel Nubbles, who, enraged at Mrs. Cowslip's infatuation for the mysterious stranger, resolves to thwart him.

The second act takes place on the beach of the fashionable watering place, Clinton Super Mare. Mrs. Cowslip has abandoned farming for the more lucrative trade of lodging-house keeping, and her flirtations with De Ville afford gossip and amusement to the idlers of the place. Paul has a commission in the army obtained for him by his fiancé, Lady Magnolia, while De Ville has fallen deeply in love with Virginia, who awaits the arrival of her Marquis of Smith. De Ville artfully determines to breed dissension between herself and his lordship. Accordingly, he tempts her to adopt the profession of beauty, which she consents to do. Then he abandons Mrs. Cowslip, who enraged, marries Nubbles under a promise that he will revenge her on De Ville. Meantime his grandmother's reputation has weighed on Paul's mind, and he determines to release Lady Magnolia from her engagement till evil report has been silenced. Against her will he returns her the wedding ring which she gave him. The effect is magical. Both are "disillusioned" and no longer care for one another. Lord Smith discovers Virginia in her rôle of professional beauty posing to a dozen photographers. His aristocratic instincts are shocked; he upbraids her; she loses her temper and throws her ring into the sea. Virginia and the Marquis become absolutely indifferent to one another. De Ville overjoyed at the success of his plans, makes fierce love to Virginia; but her love to Paul has returned, and the gentleman is confronted by Nubbles, burning to carry out his promise to Mrs. Cowslip. Of course De Ville smiles at the navvy's threats, until he learns that Sam's defiance of him is due to the fact that he is the fourteenth child of a fourteenth child and born in a caul!

There is nothing for it but to fight it out, which, after some discussion, they do with broadswords, and Nubbles flings De Ville into the sea. He is expecting to be arrested for the crime when De Ville appears, perfectly restored, and claims Virginia. But he is foiled, for she has just become Paul's wife. Disappointed, De Ville next proceeds to keep Brownjones to his contract, and condems him to marry Mrs. Cowslip. The nobleman, baring his neck, implores the old woman to save him from such a fate, and bid him hang himself. But by the action he reveals the mark of a pottle of strawberries on his neck. The evidence is convincing, he is Mrs. Cowslips long-lost grandson, and as no man may marry his grandmother, he is saved from De Ville's machinations. De Ville, baffled, ascends in an elevator to the congenial atmosphere of a tropical planet.

Professional Doings.

—George S. Paxton has been engaged by A. M. Palmer.

—John Howson's child is seriously ill with diphtheria.

—The lithographs for Wyndham's Fourteen Days, gotten out by Brooks and Dickson, are the handsomest ever issued. The designs are well executed, and the colors in gold and brown are exquisite.

—Mr. Dudley B. Wick, a wealthy banker of Cleveland, thinks of adding to the architectural beauties of that city by rebuilding his bank block and making a handsome opera house the keystone thereof.

—The Kendall Comedy company, which has heretofore borne a fair reputation, has now enrolled itself among the list of pirates who are playing Hazel Kirke and other unauthorized productions in the West.

—The Burroughs New York Ideal Comedy company has been laid on the shelf. Eight of the fifteen weeks only were played. Arrangements will probably be made to pay salaries for the remaining seven weeks.

Trouble in Topeka.

The Katherine Rogers company came in last week. Manager William A. Mulford says the unexpected disbandment was brought about by trouble the party had with Manager Crowther, of the Topeka, Kas., theatre. Miss Rogers was booked to appear at Crowther's a week ago Friday. When the company arrived it was found that that manager and the directors of the theatre were at loggerheads, the house closed and entrance denied to the combination. Mr. Crawford, of the Opera House, offered the use of his place, and two performances were given there. Crowther served an attachment on the baggage of the Rogers troupe, because they had failed to play in his house, and they were consequently detained until Tuesday in Topeka.

"We decided then," says Mr. Mulford, "to defy the attachment and leave town. Crowther had no case against us, for at the contracted time of opening he had no theatre for us to play in—the directors having ousted him from management—and could not fulfil his part of the agreement."

"Why did you come back to town?"

"The delay occasioned by this difficulty caused us to miss several dates. The outlook for future business was very bad, so we concluded to close the season at once. All salaries were paid and fares paid to New York."

Mary Anderson's New Part.

Seeing the pleasant face of Frank M. Chapman, Mary Anderson's agent, on Broadway, yesterday, a MIRROR reporter asked that gentleman if there was anything new in the Andersonian line.

"Nothing," was the reply. "The same old story—good business. Miss Anderson will open at the Fifth Avenue on the 15th, and The Lady of Lyons will be revived in grand style. The scenery and costumes are all new. Miss Anderson expects to appear as Fazio, Evadne and Meg Merrilies during her engagement. Next season she intends reviving A Winter's Tale, and will play the dual character. She is devoting a great deal of time to the study of the play. She is a great student, and devotes a certain number of hours every day to improving herself."

Danvers & Co., Bill-posters, of Alton, Ill., will answer any inquiry concerning dates, hotels, &c., emanating from managers or their agents. They will also share with good companies if desired.—*Com.*

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As GILBERTE in FROU-FROU
Monday, Jan. 1, 1883, Sardou's masterpiece, Odette.
MODJESKA as ODETTE
As performed by her at the Haymarket Theatre, London, for an entire season. Seats for the above named performances now ready.
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Gilbert and Sullivan's now universally acknowledged best work,
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Box office now open. Admission, 50 cents; balcony, reserved, $1; orchestra, $1.50.

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The scenery all painted and designed by Mr. Richard Marston, as follows,
Act I.—The Schoolmaster's Cottage.
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